Hugh de Poix

THE PRINCIPLES OF PAINTING,

Under the HEADS of

Anatomy	Contraſt	Harmony	Paſſion
Attitude	Colouring	Hiſtory	Portraiture
Accident	Deſign	Invention	Sculpture
Architecture	Diſpoſition	Landſkip	Style
Compoſition	Draperies	Lights	Truth
Claro-obſcuro	Expreſſion	Proportion	Unity, *&c.*

In which is Contained,
An Account of the *Athenian*, *Roman*, *Venetian* and *Flemiſh* SCHOOLS.

To which is Added,
The BALANCE of PAINTERS.
BEING
The Names of the moſt noted PAINTERS, and their Degrees of Perfection in the Four principal Parts of their ART: Of ſingular Uſe to thoſe who would form an Idea of the VALUE of *Paintings* and *Pictures*.

Written Originally in *French* by Monſ. *DU PILES*, Author of *The Lives of the Painters*.

And now firſt Tranſlated into ENGLISH.
By a PAINTER.

LONDON:
Printed for J. OSBORN, at the *Golden Ball*, in *Paternoſter Row*. M.DCC.XLIII.

112

The TRANSLATOR'S

PREFACE.

THE author, tho' a man of title and fortune, made painting, for his diverſion, both his ſtudy and practice; which occaſioned his obliging the publick with ſeveral uſeful treatiſes on this art. In the year 1708, *he publiſhed the preſent ſyſtem, as the reſult of all his thoughts; and, to make it of more ſervice, has handled it by way of* principles; *a method, I believe, diſpleaſing to none who deſire to know the bottom of the art, or would give reaſons for what they do. Ac-*

cordingly, the reader will find a very learned and natural account of the three capital branches, hiſtory, portraiture, *and* landskip; *and of their four chief parts,* compoſition, deſign, colouring, *and* expreſſion, *and their incidents.*

BUT tho' his home-acquirements were, in all reſpects, very great, he thought them incomplete without finiſhing his reflections abroad: For which purpoſe he travelled into ſeveral parts of Europe, *to ſee the fineſt paintings; whereby he was enabled to make* the balance of painters *we find in this treatiſe; an attempt, which, for its novelty, muſt needs be acceptable to the curious.*

HIS love of painting induced him alſo to draw up a parallel between it and poeſy; *wherein, with his uſual can-*

candour and learning, he ſhews the excellences and preferences of both arts.

WE ſhall here endeavour to make ſome remarks on portraiture, *as it is the branch of painting chiefly practiſed among us; and at the ſame time to ſhew what may be learned from the following ſyſtem, by thoſe who ſtudy or practiſe this art.*

IN the balance *aforeſaid,* Vandyke (*whom, for ſeveral reaſons, we may call* ours) *ſtands high; as having fifteen degrees of merit for compoſition, ten for deſign, ſeventeen for colouring, and thirteen for expreſſion: And we accordingly diſcover in his works ſuch compoſition, air, grace, and fine penciling, as none of his ſucceſſors have hitherto attained. His*

method indeed was pretty ſingular, (which our author does not wholly agree to) and calculated for diſpatch; for he beſtowed not above an hour on a ſitting; but, being pretty ſure of the effects of his colours, he painted without much ſcumbling; the beſt way to preſerve their purity and vivacity. Rembrant *(whom* the balance *equals with* Vandyke *for colouring) tho' not a perfect model for an* Engliſh *face-painter, was ſo careful not to torture his colours, that he choſe rather to add freſh ones; and for this reaſon his works, as well as* Vandyke's, *maintain to this day an unuſual ſtrength and vigour. Now, it may be naturally inferr'd, from the practice of theſe two painters, that as any colour, any ſtroke, is to expreſs ſome drawing, ſome tendency, towards teint and likeneſs, ſo any great diſturbance, or*

wrong

wrong colour (too often the caſe of portraiture) not only ſpoils drawing, but ſurpriſingly alters and fouls the teint, *and makes the painting leſs like, and* leſs durable.

BUT, to return to Vandyke: *What if we ſhould ſuppoſe, that the* hiſtorical management *he was brought up to, under the excellent* Rubens, looſened his head, *gave him* eaſy penciling, *and a* noble air, *and induced him to expreſs nature with* more ſpirit, *even more to* improve her, *than if his genius and pencil had been always confined to portraiture? It's very probable, that ſuch a genius will never quit* hiſtorical freedom; *and yet, like* Vandyke's, *it will, on coming to portraiture, be thereby better enabled to* exalt nature, and preſerve likeneſs.

BUT no pains was too great for this artiſt; who, propoſing an exact truth *in all things, always sketched, in black and white crayons, the ſize, attitude, and dreſs of the perſon who ſat to him, and, from them, painted afterwards his cloaths, which were ſent to him for that purpoſe. This, whatever trouble painters may think it, muſt needs look more free, natural, and becoming, and tend more to likeneſs, than any ſize, poſture, or dreſs, taken from a layman. As for hands, this artiſt painted them from thoſe of the perſons he retained for that purpoſe.*

IN ſpeaking of the attitudes, (which, with the face, are the language of portraiture) *our author makes them of two kinds*; viz. in motion, *and* at reſt:

reſt: *The one for young people only, and the other, for any perſons indifferently; yet, allowing the inactive to have ſome motion. Now, if the attitude be to expreſs,* who and what *the ſitter is, and his* very temper, *(a very nice hiſtorical point) how much does it concern the portraitiſt to ſtudy it, and make the diſtinctions aforeſaid! Whereas the poſtures of moſt of our portraits are* at reſt, *and at beſt taken from the layman.*

BUT, to prove motion, *and* hiſtorical management, *in a portrait, I muſt acquaint the reader, that I have ſeen a picture drawn in* Italy, *of an* Engliſh *gentleman, where he is repreſented in a ſitting poſture; the ground is a piece of walling, with a window, at the outſide of which appears a perſon holding up a ſmall image of white*

white marble for the gentleman to look at, who, with extended arms, admires its beauty. And tho' his face was, on this account, fore-ſhortened lengthwiſe, yet it retained great likeneſs.

THERE is yet behind a favourite hiſtorical principle *of* Vandyke *and* Titian, *which face-painters little heed, I mean the* claro-obſcuro; *a compound* Italian *word, ſignifying ſimply,* an oppoſition of light and ſhade; *but, in a more refined ſenſe,* any colours, naturally luminous and light in themſelves, oppoſed to others naturally more brown and heavy.

THE artifice of the claro-obſcuro, *of whatever ſmall import painters may think it in a portrait, is certainly practicable in a family-piece; becauſe our author tells us, that every ſuch pictura*

picture is an hiſtory, *and becomes a* group *by the meeting of the figures of different ſexes and ages, and in different attitudes and draperies. Now this group muſt be ſo managed, that the foremoſt figures muſt not only, as being neareſt to the eye, receive the greateſt light, but alſo be improved by draperies of* natural *light colours, (and, in this, white and yellow ſattin does wonders) and the off-figures be more brown and heavily coloured, but with diſcretion; ſo that the whole group may appear to have* one general light oppoſing one general ſhade.

In a word: This treatiſe will appear, as our author would have it be, a palace and bulwark for art, to which both painters, and lovers of painting, may ſafely retire for inſtruction and entertainment.

A S

AS to the tranſlation; we have endeavoured to make it as acceptable to the Engliſh *reader as poſſible, by obſerving a* medium *between too wide a paraphraſe, and too literal a verſion; the propereſt method for a work that treats ſo learnedly and profoundly of the Art of Painting.*

The

The AUTHOR's PREFACE, ON THE IDEA *of* PAINTING.

THE prize of a race is not to be won, if we have not the goal in our eye; nor is the perfect knowledge of any art or ſcience to be acquired, without having *a true idea* of it. This idea is our goal or mark, and directs us unerringly to the end of our career; that is, to the poſſeſſion of the ſcience we deſire.

BUT though there is nothing which does not include in itſelf and diſcover its true idea; yet we muſt not from hence infer, that this idea is ſo obvious, as not to be miſtaken; or that the falſe idea does not often paſs for the true and perfect. There are ſeveral ideas of painting, as well as of other arts: The difficulty lies in diſcovering which of them is the *true one*. For this purpoſe, it is neceſſary to obſerve, that, in painting, there are *two ſorts of ideas*; *a*

general idea, which is common to all men, and *a particular idea, peculiar to painters.*

THE ſureſt way to know infallibly the *true idea* of things is, to derive it from the very *baſis* of their *eſſence and definition*; for definition was invented for no other purpoſe than preventing equivocation and ambiguity in ideas, baniſhing thoſe that are falſe, and informing the mind of the true end and principal effects of things. Whence it follows, that the more an *idea* leads us directly and rapidly to the end which its eſſence points out, the more certain we ought to be, that ſuch an idea is a *true one.*

THE eſſence and definition of painting is, the *imitation of viſible objects, by means of form and colours:* Wherefore the more *forcibly and faithfully painting imitates nature,* the more directly and rapidly does it lead us to its *end*; which is, *to deceive the eye*; and the ſurer proofs does it give us of its *true idea.*

THE *general idea* above-mentioned ſtrikes and attracts every one, the ignorant, the lovers of painting, judges, and even painters themſelves. A picture, that bears this character, permits no one to paſs by it with indifference; but never fails to ſurpriſe us, and to detain us for a while to enjoy the pleaſure of our ſurprize. True painting, therefore, is ſuch as not only ſurpriſes, but, as it were, calls to us; and has ſo powerful an effect, that

that we cannot help coming near it, as if it had ſomething to tell us. And we no ſooner approach it, but we are entertained, not only with *fine choice*, with the *novelty* of the things it repreſents, with the hiſtory or fable it puts us in mind of, with ingenious inventions, and with allegories, to give us the pleaſure of employing our parts, either in diſcovering the meaning, or criticiſing the obſcurity of them; but alſo with that *true and faithful imitation*, which attracted us at firſt ſight, and afterwards lets us into all the particulars of the piece; *and which*, according to *Ariſtotle*, never fails to divert us, how horrible ſoever thoſe natural objects may be which it repreſents.

THE other *idea*, *which*, *as we ſaid*, *is peculiar to painters*, and to which they ought to be perfectly habituated, concerns, in particular, the *whole theory of painting*; and ſhould be ſo much at command, that it may ſeem to coſt them no reflection to execute their thoughts: So that after having ſtudied correct deſign, fine colouring, and all their dependencies, they ought to have thoſe ideas always preſent and ready, which anſwer to the ſeveral branches of their art.

ON the whole, *true painting*, by the force and great truth of its imitation, ought, as I have obſerved, to *call the ſpectator*, to ſurpriſe him, and oblige him to approach it, as if he intended to converſe with the figures:

In effect, when the piece bears the character of *truth*, it ſeems to have drawn us to it, for no other purpoſe, than to *entertain* and *inſtruct* us.

BUT here we muſt obſerve, that the *ideas* of painting in general are as different as the *manners of the ſeveral ſchools.* Not that painters are without thoſe particular ideas, which they ought to poſſeſs: But the uſe they make of them not being at all times juſt, the *habits* which this uſe brings upon them, their attachment to *one part* more than another, and the affection they preſerve for the *manner* of thoſe maſters whom they have imitated, prejudice their choice, and bias them to ſome favourite branch of the art; though they are under the ſtricteſt obligation to make themſelves maſters of every part of it, in order to contribute to the *general idea* above-mentioned: For moſt painters are always divided in their inclinations; ſome following *Raphael*, others *Michael-Angelo*, others the *Caracchis*, and others the ſcholars of theſe maſters: Some prefer *the whole*; others *the abundance of thoughts*; others *the graces*; others *the expreſſion of the paſſions of the ſoul*; and there are ſome who give themſelves wholly up to the *heat* and tranſport of their genius, tho' but little improved, either by ſtudy or reflection.

BUT what can be done with all these vague and *uncertain ideas?* 'Tis certainly dangerous to reject them; we must therefore resolve to prefer to all other things that *truth*, which we have supposed in the *general idea:* For, to all *painted objects*, the appearance of *truth* is more necessary, than the manner of any master whatever; because truth in painting is the basis of all the parts which heighten the excellence of this art; as the *sciences and virtues* are the foundation of all those accomplishments, which can either exalt or adorn human nature. For which reason we must suppose truth on the one hand, and virtue and science on the other, to be in perfection, when we talk of those finishings, or accomplishments, of which either painting or human nature is susceptible, and which, without resting upon such a basis, can have no good effect. In short, the spectator is not obliged to seek for *truth* in a painting; but *truth*, by its effect, must *call to the spectator*, and force his attention.

'TIS in vain to adorn a stately palace with the greatest rarities, if we have forgot to make doors to it, or if the entrance be not proportionable to the beauty of the building; so as to raise the passenger's desire to walk in, and gratify his curiosity. All *visible objects* enter the understanding by the faculty of *seeing*, as *musical sounds* do by that of *hear-*

ing. The *eyes* and *ears* are the *doors*, which admit us to judge of *painting* and *muſick*: The firſt care therefore both of the painter and the muſician ſhould be, to make theſe entrances *free* and *agreeable*, by the force of their harmony; the one in his *colouring* conducted by the *claro-obſcuro*, and the other in his *accords*. The ſpectator being thus attracted by the force of the performance, his eye diſcovers in it thoſe particular beauties which are capable of inſtructing and pleaſing; the curious finds in it what ſuits his taſte; and the painter there obſerves the different branches of his art, in order to improve himſelf by what is good, and to reject whatever may be vicious. Every thing in a picture is not equally perfect. Some paintings there are, which, with ſeveral faults, when minutely conſider'd, do not fail, nevertheleſs, to catch the eye; becauſe of the artiſt's excellent management in his *colouring*, and the *claro-obſcuro*.

REMBRANT, for inſtance, diverted himſelf one day with drawing his maid's picture, in order to ſet it at his window, and deceive paſſengers: His project ſucceeded; for the fallacy was not diſcover'd till ſome days after. And yet, as we may juſtly imagine of *Rembrant*, this effect was not owing to the beauty of the deſign, nor to the nobleneſs of the expreſſion. When I was in *Holland*, I had the curioſity to ſee this picture; and,

and, finding it to be well pencil'd, and of great force, I bought it, and it has at this time a conſiderable place in my cabinet.

OTHER painters, on the contrary, have ſhewn in their works a good many perfections in the ſeveral parts of the art; yet have not been ſo happy as *Rembrant*, to gain, at firſt ſight, ſuch favourable regards: I ſay, not happy; becauſe, if they have ſometimes ſucceeded, 'twas owing to a chance diſpoſition of objects, which, in the places they filled, required an advantageous *claro-obſcuro*; a perfection which cannot be denied them, but wherein the ſkill of the painter had very little ſhare; ſince, if it had been the effect of ſcience, it would have appeared in all his other productions.

THUS nothing is more common, than to ſee paintings ſet off a room, purely by the richneſs of their borderings, whilſt the inſipidity and coldneſs of thoſe paintings is ſuch, that people paſs unconcernedly by them, without being attracted by that truth which calls to us. Now, to make this point clearer, I muſt explain it by the example of ſome ſkilful painters, who yet have not been maſters enough to ſtrike the eye, at firſt ſight, by a faithful imitation, and a truth which ought to deceive, as even excelling nature itſelf. The moſt remarkable example I can quote is *Raphael*, becauſe of his great reputation, and becauſe there was never any

painter who poſſeſſed ſo many parts of the art, or poſſeſſed them in ſo high a degree of perfection.

'TIS very certain, by the confeſſion of many, that men of knowledge have often ſought for *Raphael*'s works in the midſt of them; that is, in the halls of the *Vatican*, where are his beſt performances; and have asked their guides to ſhew them the works of *Raphael*, without giving the leaſt indication of being ſtruck with them at the firſt glance of the eye, as they expected to be, from that painter's reputation. The paintings of *Raphael* did not anſwer the idea they had conceived of ſo great a genius, becauſe they meaſured them by that idea which one ought naturally to have of perfect works. They could not imagine, that the imitation of nature would not, in the works of ſo wonderful an artiſt, appear in all its vigour, and all its perfection. This ſhews, that without the knowledge of the *claro-obſcuro*, and of whatever depends on colouring, the other parts of painting loſe much of their merit, even when they are in that degree of perfection to which *Raphael* carried them.

I SHALL offer here a late inſtance of the little effect which *Raphael*'s works produce at firſt ſight: I had it from (*a*) a friend well known for his genius and knowledge, and

(*a*) Monſieur *de Valincourt*.

who,

who, as it uſually happens to perſons of his parts, has ſuch an eſteem for this famous painter, as comes up to admiration. Being ſome time ago at *Rome*, he was very impatient to ſee *Raphael*'s works; the moſt admired of which are his *Freſco* paintings in the halls of the *Vatican*: He was accordingly carried thither, but happened, with indifference, to croſs the halls, without perceiving, that he had before his eyes what he ſo eagerly ſought after. His conductor thereupon ſtopt him ſhort, and ſaid —— *Whither are you going ſo faſt, Sir? There's what you look for, and you do not mind.* My curious friend no ſooner perceived the beauties which his fine genius pointed out to him in thoſe works, but he reſolved to repair thither often, fully to gratify his curioſity, and to form his taſte on what he could further diſcover. But what, if, beſides charming with the ſight of ſo many fine things, *Raphael* had, at firſt ſight, called to him, by the effect of a colouring proper for each object, and ſupported by an excellent *claro-obſcuro!*

THIS gentleman thought he ſhould be extremely ſurpriſed at the ſight of paintings that had ſo great reputation; but was not: And, not being a painter, he contented himſelf with examining and praiſing the airs of the heads, the expreſſions, the nobleneſs of the attitudes, and the graces of the parts he beſt

beſt underſtood: In other things he had but little curioſity, becauſe they relate to the painter only. This ſtory is often revived, as well by painters who never ſaw any of *Raphael*'s works, as by other curious perſons, ignorant of painting.

YET it muſt be acknowledged, that ſome of this artiſt's paintings are well colour'd; but we muſt not form our judgment of the whole, by the few of this kind; for it is the general run of his, and other painters works, that muſt determine the extent of their capacities.

SOME object, that this great and perfect imitation is not eſſential to painting; and that, if it were, the effects would appear in moſt pictures; that a picture may call, and yet not always anſwer the idea of the perſon who comes to it; and that it is not neceſſary for the figures to ſeem deſirous to enter into a converſation with the ſpectator, becauſe he is already prepoſſeſſed with the notion of its being only a painting.

IT is certain, that the number of pictures which call the ſpectator is but few: But that is not the fault of the art; the eſſential effect of which is to ſurpriſe, and deceive the eye: We muſt only blame the painter's negligence, or rather impute it to his genius, as not being exalted enough, or not ſufficiently furniſh'd with the principles neceſſary for com-

compelling, as it were, thoſe who paſs by, to ſtop, and give attention to his pieces.

BUT further; it argues more genius to make a good uſe of lights and ſhades, harmony of colours, and their ſuitableneſs to each particular object, than to deſign a ſingle figure correctly.

DESIGN, which requires much time to learn perfectly, conſiſts of little more than an habit, which is often repeated, of giving meaſures and outlines; but the *claro-obſcuro*, and harmony of colours, is a continual ſubject of reaſoning, which employs the genius in ways that are as different as the compoſitions themſelves. A moderate genius may, through perſeverance, attain correct deſigning; but the *claro-obſcuro* requires, beſides the rules, ſuch a compaſs of genius, as may incorporate with, and, as it were, diffuſe itſelf through, all the other parts of painting.

'TIS well known, that the works of *Titian*, and of all the painters of his ſchool, have ſcarce any other merit than their *claro-obſcuro*, and colouring; and yet they bear a great price, are in great repute, and maintain their poſts in the cabinets of the curious, as firſt-rate pictures.

WHEN I ſpeak of deſign, I muſt be underſtood to mean only that material part, which, by juſt meaſures, forms all objects in a regular manner; for I am not ignorant, that

that in deſign there is a genius capable to ſeaſon all ſorts of forms by the aſſiſtance of taſte and elegance; yet it is eaſy to obſerve, that the effect, which calls to the ſpectator, ariſes principally from the colouring of all the parts; by which we are to underſtand the *claro-obſcuro*, and the general harmony of colours, as alſo ſuch as we call *local*, or colours which faithfully imitate thoſe of any particular object. But all this hinders not the other parts of art from being neceſſary to help forward the whole work, and from mutually aſſiſting each other; ſome to form, others to adorn the objects painted, in order to give them a taſte and grace that may inſtruct, reſpectively, both lovers and painters, and, in a word, may pleaſe every one.

THUS, as it is the duty of painting, both to call and pleaſe; when it has called the ſpectator, it muſt neceſſarily entertain him with all the various beauties of which it is capable.

I MUST now proceed to ſet the ſeveral parts of painting in their natural order, that I may confirm the reader in the idea I have been endeavouring to eſtabliſh: And becauſe this idea is founded on *truth*, I ſhall begin the following diſcourſes with a treatiſe on this ſubject: which I am the more obliged to do, becauſe the ſubject of *truth*, and the *idea of painting*, are ſo nearly allied, as to be almoſt the ſame thing; for all the parts

of

of painting are no further valuable than they bear this character of truth.

AFTER the idea of painting which I have endeavoured to eſtabliſh, and after the treatiſe upon truth, I ſhall ſpeak of the other parts of painting; and if the grounds I go upon are ſolid, they may poſſibly ſcreen me as well from the falſe critick, as from thoſe who are ignorant of the true principles of the art.

SUCH principles I will endeavour to eſtabliſh, as may ſerve to build a rampart and palace for painting, where great painters, true criticks, lovers of painting, and all perſons of good taſte, may ſafely retire. Invention will furniſh the thought of the ſtructure, and chuſe its painter-like ſituation, which, though fanciful, and ſometimes even wild, will, nevertheleſs, be extremely agreeable. Invention will alſo prepare the materials, and diſpoſition compart the rooms, for receiving all the ſolid beauties and ornaments we would place in them. After invention and diſpoſition, deſign and colouring, and their dependencies, are ready to perform their parts in executing the building. Colouring will viſit every thing, and everywhere diſtribute its gifts, according to the exigence and propriety of the place; and, jointly with deſign, will chuſe the furniture of the palace. Deſign alſo will, by way of pre-eminence, have alone the charge of overſeeing

ſeeing the architecture, as colouring will have that of chuſing the pictures; and both will co-operate to put the finiſhing hand to the ſtructure.

THE ſituation, to make it commodious for painting, muſt be diverſified with objects produced without art or culture, as rocks, caſcades, mountains, rivulets, foreſts, ſkies, and fields, all in an uncommon manner, yet keeping within the bounds of probability, and which will be more particularly handled in my diſcourſe on landſkip.

AMONG other inhabitants of this palace, painting will receive poeſy with all the marks of diſtinction ſhe deſerves, where they will live together, like two kind ſiſters, who ought to love one another, without jealouſy, and without diſputes: It is with a parallel between theſe two arts I intend to cloſe this ſyſtem of painting.

SOME perſons of good ſenſe have blamed me for making uſe of the defect in *Raphael* to confirm my ſentiment on the idea of painting; *Raphael*, who ought not to be mentioned, ſay they, but as the model of all perfection, conſidering the general and eſtabliſhed reputation he has acquired. They own, I have reaſon in the main; yet ſay, that I ought to chuſe ſome other example, and join with people of underſtanding in treating *Raphael* with more complaiſance. They add, that the curious are already ſet againſt

againſt me, becauſe they have imagined, that I preferr'd *Rubens* to *Raphael*; and that the example I make uſe of to confirm my ſentiment, would rather irritate than convince them; and would likewiſe, with them, very much leſſen the opinion which the world entertains of my ſkill in painting.

I CAN only anſwer, that I choſe *Raphael* as an example, that is, what often happens at the firſt ſight of his works, for no other reaſon, but becauſe he excelled more in all the parts of his art, than any other painter; and becauſe I ſhould reap more advantage, and more certainly eſtabliſh my ſentiment on the idea of painting, if I ſet it in oppoſition to all *Raphael*'s perfections. To chuſe *Raphael*, therefore, as an example, becauſe he poſſeſſed more excellencies than any other painter, and in order to ſhew, that all excellencies loſe much of their luſtre, when they are not accompanied with a colouring which calls the curious to admire them, can never be thought to argue a contempt of him.

MY intention is not to write, either for the learned in painting, or the ignorant, but for ſuch as are born with an inclination to this fine art, and may at leaſt have improved it by converſing with able judges, and learned painters: I write, in a word, for young pupils, who may have ſet out in a right path, and for all thoſe, who, after acquiring ſome tincture of deſign and colouring, have impartially

impartially examined the beſt works, and are docile enough to embrace thoſe truths which may be hinted to them.

As for half-learned painters, who have ſet out in the wrong path, and moſt of the book-learned, they uſually maintain the falſe ideas which they have haſtily embraced; and, tho' ſtrangers to deſign or colouring, or *Raphael*, or *Rubens*, will talk of thoſe two painters according to an antient tradition, which, though much leſſened of late by good reflections, has yet left its impreſſions on the minds of many.

As for myſelf, I can ſay, that having, in my travels, view'd, with great attention, the fineſt pictures in *Europe*, I have ſtudied them with fondneſs; and ſuch parts as nature has beſtowed upon me, I have improved and employed this way: I admire every thing that is good in the works of the great maſters, without reſpect to names, or any other complaiſance. I value the ſeveral celebrated ſchools: I love *Raphael*, *Titian*, and *Rubens*; and I do my utmoſt endeavours to dive into the rare accompliſhments of thoſe great painters: But, whatever perfections they may have, I love truth better: Truth alone is what ſhould be had in view, eſpecially by one who writes for the publick: This is a reſpect to which the publick has a right, and therefore I thought I could not excuſe myſelf from paying it.

OF

OF TRUTH IN PAINTING.

MAN, however much given to lying, hates nothing ſo much as a lye, and the ſureſt way to gain his confidence is, to treat him with ſincerity: 'Tis needleſs, therefore, to make an encomium here on truth, ſince every one loves it, and feels the beauties of it; nothing is good, nothing pleaſes, without truth; 'tis reaſon, equity, good ſenſe, and the baſis of all perfection; 'tis the aim of the ſciences; and all the arts, whoſe object is imitation, have no other tendency than to inſtruct and direct men, by a faithful imitation of nature: Wherefore thoſe, who either cultivate the ſciences, or exerciſe the arts, cannot ſay that their endeavours have been crowned with ſucceſs, if, after all their pains, they have not diſcovered that truth which they look upon as the reward of their ſtudies.

BESIDES the general truth, which ought to appear in all things, there is a truth peculiar to each of the fine arts, and to each of the ſciences. My preſent deſign is, to diſcover what is truth in painting, and of what importance it is to the painter to expreſs it well.

BUT before we enter on the ſubject, it muſt be premiſed, with regard to imitation in painting, that though the true object is the natural one, and the feigned object that in the picture, the latter is, nevertheleſs, called true, when it is a perfect imitation of the former. It is therefore the truth in painting, which I ſhall endeavour to diſcover, in order to ſhew its worth and neceſſity. I obſerve, in painting, three kinds of truth, *viz.*

The ſimple;
The ideal; and
The compound, or perfect truth.

THE ſimple, which I call the primary truth, is a plain and faithful imitation of the motions that expreſs nature, and of thoſe objects which the painter has choſen for his copies, ſuch as they appear to the eye at firſt ſight; ſo as the carnations may ſeem to be real fleſh, and the draperies real ſtuffs, in their ſeveral varieties, and each object maintain the true character of its nature, and, by the force of the *claro-obſcuro*, and of the union

union of colours, the ſeveral painted objects may appear to have a relief, and the whole be harmonious.

IN all natural things, this ſimple truth diſcovers the way by which the painter may gain his end; which is ſuch a ſtrong and lively imitation of nature, that it may ſeem poſſible for the figures to come out of the picture, as it were, in order to talk with thoſe who look at them. But let it be here obſerved, that from this idea of the ſimple or primary truth I abſtract all the beauties that may embelliſh it, and which either the painter's genius, or the rules of art, may add to it, in order to make the whole perfect.

THE ideal truth is a choice of various perfections, not meeting in any ſingle copy, but taken from ſeveral, and commonly from thoſe of the antique.

THIS kind of truth comprehends an abundance of thoughts, a richneſs of invention, a propriety of attitudes, an elegance of outlines, a choice of fine expreſſions, an handſome caſt of draperies, and, in a word, every thing that can, without altering the primary truth, make it more moving, and more agreeable. But as all theſe perfections can only ſubſiſt in idea, with regard to painting, they have need of a lawful ſubject, both to preſerve and ſet them off to advantage: And this lawful ſubject is ſimple truth, in the ſame manner as moral virtues

are only ideal, if they have not a lawful ſubject, that is, a ſubject properly diſpoſed to receive and ſupport them; without which they would be but the ſhadows of virtue.

SIMPLE truth ſubſiſts of itſelf, and gives both reliſh and ſpirit to the perfections which attend it; and if it does not alone lead to an imitation of perfect nature, which depends upon the choice the painter makes of his copy, it leads at leaſt to an imitation of nature, which, in general, is the end of painting. Ideal truth, of itſelf, muſt be allowed to lead into a moſt agreeable path: yet it is ſuch as does not carry the painter to the end of his art, but leaves him ſhort of it; and the only aſſiſtance he can expect to come to the end of his career, muſt proceed from the ſimple truth. Hence it appears, that the ſimple and ideal truths together make a perfect compound, and mutually aſſiſt each other; with this difference, that the former overpowers and darts its rays through all the perfections that are joined to it.

THE third truth, as a compound of the other two, gives the laſt hand to art, and the perfect imitation of fine nature. It carries ſo beautiful a probability, as often appears to be more true than truth itſelf: And the reaſon is, that, by the aforeſaid conjunction, the primary truth ſeizes the ſpectator, ſalves many negligencies, and produces its effect the firſt, without our attending to it.

THIS

THIS third truth is the mark which hitherto no man has hit; we can only ſay, that thoſe who have come the neareſt to it, are the moſt accompliſhed. The ſimple and ideal truths have been divided according to the genius and education of the painters who poſſeſſed them: *Giorgione*, *Titian*, *Pordenon*, old *Palma*, the *Baſſans*, and all the *Venetian* ſchool, had no other merit, but that of poſſeſſing the primary truth: And *Leonardo da Vinci*, *Raphael*, *Julio Romano*, *Polydore da Caravaggio*, *Pouſſin*, and ſome others of the *Roman* ſchool, have gained their greateſt reputation by ideal truth; eſpecially *Raphael*, who, beſides the beauties of ideal, was maſter of a conſiderable part of the ſimple truth, by which means he came nearer to that truth which is perfect, than any other *Italian*: In effect, it appears, that, in order to imitate nature in its variety, this painter uſually made uſe of as many different natural objects, as he had figures to introduce into his pieces; and if, at the ſame time, he added ſome things of his own, it was to make his drawings the more regular, and more expreſſive, but always preſerving truth, and the diſtinguiſhing character of what he copied. Though he was not thoroughly maſter of ſimple truth in the other parts of painting, yet he had ſuch a taſte for truth, that in moſt of the parts of the human body, which he deſigned after nature, he drew

them on paper, as they really were, in order to be teſtimonies of the moſt ſimple truth, and to be joined to the idea he had of the beauty derived from the antique. An admirable conduct! in which no painter has been ſo ſucceſsful as *Raphael*, ſince the revival of the art.

NOW, if perfect truth be compoſed of the ſimple and ideal, painters may be ſaid to excel, in proportion to the degree wherein they poſſeſs thoſe ſeveral truths, and to the happy facility they have acquired of joining them into one compound.

AFTER having ſettled what truth is in painting, it is proper to inquire, whether thoſe painters, who exaggerate, or *overdo* the out-lines of their figures, in order to ſeem learned, have not abandoned truth, by exceeding the bounds of a regular ſimplicity. In this point, painters uſe the word *charge*, to ſignify any thing that exceeds: Now, as every thing that exceeds, is beyond probability, 'tis certain, that whatever may be ſaid to be *charged*, is contrary to the truth which we would eſtabliſh. Yet there are charged out-lines which pleaſe, becauſe they are above the lowlineſs of ordinary nature, and becauſe they carry with them an air of freedom, and a certain idea of a great taſte, which deceives moſt painters, who call theſe exceſſes, the *grande maniere*. But thoſe who have a true idea of correctneſs, of regular

gular ſimplicity, and of the elegance of nature, will look upon theſe exceſſes as ſuperfluous, ſince they always adulterate the truth: Yet one cannot help praiſing ſome overcharged things in great works, when the diſtance from whence they muſt be viewed, ſoftens them to the eye, or when they are uſed with ſuch diſcretion, as makes the character of truth more apparent.

SOME painters there have been, who, inſtead of a reaſonable moderation in their deſigns, have affected to expreſs their out-lines and muſcling with greater exactneſs than the art of painting requires: Their motive was, to gain to themſelves the reputation of being ſkilful in deſign and anatomy; but their motive, like their pictures, has a certain air of pedantry, more capable of leſſening the beauty of their works, than of increaſing their reputation: It muſt, indeed, be granted, that the artiſt ought to underſtand anatomy, and the ſharp ſwells, which are its conſequences; becauſe anatomy is the baſis of deſigning, and becauſe theſe ſwells may lead thoſe to perfection, who know how to take and to leave as much of them as is neceſſary to make exactneſs and ſimplicity of deſign agree with good taſte: Such things may alſo be tolerable, and often agreeable, in mere ſketches of a picture, and the learned painter may profitably make uſe of them when he begins and dead-colours; but ſhould cut them

off when he would have his work appear in perfection; as the architect ſtrikes his centre as ſoon as the arch is ſet.

ON the whole, the antique ſtatues, which have paſſed at all times for the rule of beauty, have nothing charged, nothing affected; nor is there any thing of this kind in the works of thoſe who have always imitated them; as *Raphael*, *Pouſſin*, *Dominichino*, and ſome others.

NOT only all affectation is diſpleaſing, but nature, beſides, is obſcured and overcaſt by a bad habit, which painters call *manner*.

THE better to underſtand this principle, 'tis proper to know, that there are two ſorts of painters: Some, and they are but few, paint according to the principles of art, and make truth ſo obvious in their works, as to ſtop and entertain the ſpectator; others work only practically, by an expeditious habit, which they have either taken up without reaſon, or learnt of their maſters without reflection. Though theſe ſometimes do well, either by chance, or by the help of their memories, yet they always ſucceed but indifferently when they work on their own bottom; for as they but rarely make uſe of the natural, or elſe confine themſelves to their habit, they never expreſs that truth, or that probability, which is the ſole object of a true painter, and the end of painting.

FOR

FOR the reſt, among all the fine arts, there is certainly none, where truth ought to be ſo conſpicuous, as in painting: The other arts do but revive the idea of things abſent; whereas this intirely ſupplies them, and makes them preſent, by the very eſſence of it, which conſiſts not only in pleaſing, but deceiving, the eye. *Apelles* drew his portraits ſo true and like, both in air, and every thing elſe relating to the face, that a certain horoſcope-maker could, on ſight of them, tell the temperament or conſtitution of the perſon painted, and what would befal him: 'Twas this painter's care, therefore, rather to obſerve truth in his portraits, than to embelliſh them with falſities. In effect, truth has, in this caſe, ſo many charms, that it ought to be always preferr'd to borrow'd beauty; ſince, without it, portraits can only preſerve a vague and confuſed idea of our friends, and not the true character of their perſons.

WHAT can be inferr'd from all this reaſoning, but that there is in painting a primary, an eſſential truth, which leads the painter directly to his end; an animated truth, which not only ſubſiſts and lives of itſelf, but alſo gives life to all the embelliſhments of which it is ſuſceptible, and which ought to be joined with it; and that theſe perfections are but ſecondary truths, which, by themſelves, have no force to move, but yet do

do honour to the primary truth, when added to it? Now this primary truth in painting is, as we have ſaid, a ſimple and faithful imitation of the motions which expreſs nature, and of objects, ſuch as, at firſt ſight, they preſent themſelves to the eye, with all their varieties, and in their true characters.

IT appears, therefore, that every painter, who not only neglects the primary truth, but does not take great pains to make himſelf thoroughly maſter of it, will only build upon ſand, and will never paſs for a genuine imitator of nature; and that the whole perfection of painting conſiſts in the three ſorts of truth we have endeavoured to eſtabliſh.

Copy of a Letter from Monſieur Du Guet, *to a Lady of Quality, who had ſent him the preceding Diſcourſe, and had aſked his Opinion of it.*

19. *March* 1704.

THE diſcourſe of truth in painting, Madam, has better informed and pleaſed me, than thoſe other diſcourſes with which you know I was ſo well ſatisfied. It appears to me, not only to be a ſummary of the rules, but alſo to diſcover the foundation, and ultimate end of them; and I have there learned, with great pleaſure, the ſecret of

recon-

reconciling two things, which I took to be oppoſite; the art of imitating nature, and that of going beyond this imitation, by adding to her beauties, in order to attain them; and of correcting her, to make her more apparent. The ſimple truth gives life and motion, and the ideal chuſes with art every thing that can either adorn or make it moving; yet does not chuſe but from the ſimple truth, which indeed is barren in ſome parts, but, upon the whole, is rich and fruitful.

NOW, if the ſecondary truth does not ſupport the primary, but rather overpowers it, and hinders it from being more apparent, than any addition from the ſecondary; art departs in this caſe from nature; takes her place, inſtead of repreſenting her; diſappoints the ſpectator's expectation, and not his eye; and warns him of the ſnare, inſtead of concealing it from him. If, on the other hand, the primary truth has all the truth of life and motion, and is wanting in that nobleneſs, exactneſs, and grace, which ſometimes are only to be found elſewhere, if it ſubſiſts without any aid from the ſecondary, which is always great and perfect, it pleaſes no further than it is agreeable and finiſh'd, and the copy has nothing that was miſſed in the original.

THE uſe we are therefore to make of this ſecondary truth is, to ſupply every ſubject with

with thoſe things which it has not, but might have, and ſuch as nature has diſtributed among others, and thus to unite thoſe perfections, which nature has commonly ſeparated.

THE ſecondary truth is, ſtrictly ſpeaking, very near as real as the primary; for it does not invent; it chuſes from all parts; it ſtudies whatever may pleaſe, inſtruct, or animate. Nothing eſcapes it, not even what would ſeem to have eſcaped it by chance. It catches, by means of deſign, what does but once appear, and enriches itſelf with a thouſand different beauties, that it may be always uniform, and never fall into repetitions.

'TIS for this reaſon, methinks, that the union of theſe two truths has ſo ſurpriſing an effect; for this union produces a perfect imitation of what is moſt ingenious, moſt moving, and moſt perfect in nature. Every thing here is probable, becauſe it is true; but ſurpriſing, becauſe it is rare; every thing ſtrikes, becauſe every thing that is capable of ſtriking has been obſerved; yet nothing appears affected, or overdone, becauſe there is nothing here that is wonderful and perfect, which has not been copied from nature.

'TIS departing from the rules, and the end of painting, to let any one beauty overpower another, or to aim at a reputation for any one part, and not for the whole: Deſign,

ſign, ſkill in anatomy, and even the deſire to pleaſe, and be approved, ſhould all be ſubſervient to truth. A true painting, in ſhort, ought to tranſport the ſpectator from the very firſt moments he ſees it, and not to give him leave, till afterwards, to think of the painter, and admire his art.

MONSIEUR DU PILES has, very happily, diſplayed the character of *Titian*, for the ſimple truth in its greateſt force; and that of *Raphael*, for ennobling the ſimple truth with the ideal: And I know not whether any more refined or more univerſal method could be found for judging of the merit of the greateſt painters, than going even beyond their efforts, and their ſucceſs, and pointing out the union of the two truths which they have endeavoured after, but have not attained, as the utmoſt ſtretch of the art.

I KNOW not, Madam, why I ſay ſo much on this ſubject, if not to let you ſee, how full I am of what I have been reading, and what value I ſet on ſuch things as I can't help repeating to you, though I am ſenſible, that in ſo doing I ſpoil and weaken them.

I am, Madam,
with all imaginable Reſpect,
your moſt humble,
and moſt obedient Servant.

* *
*

OF

OF INVENTION.

IN order to obſerve ſome method in treating of the ſeveral parts of painting, we may conſider it in two lights; either with regard to the young ſtudent, or to the perfect artiſt: If it is conſidered according to the method in which it is learned, we muſt begin with deſigning, then treat of colouring, and end with compoſition; becauſe 'tis to no purpoſe to think what we would imitate, if we know not how to imitate it, and becauſe objects can only be repreſented by deſign and colouring. But if we conſider this art in its perfection, and according to the order in which it is executed, and if, beſides, we ſuppoſe the painter to have acquired a perfect habit in the ſeveral parts, ſo as to execute them with facility; the firſt part that offers itſelf will be invention; for, before he can repreſent objects, he muſt determine which he would repreſent. 'Tis in this ſecond light I am here to conſider painting, that I may give an

an idea of it ſuitable to the taſte of the greateſt number of readers.

SEVERAL authors, who treat of painting, make uſe of the word *invention*, to expreſs different things: Some would convey ſuch an idea by it, as they take to comprehend the whole compoſition of a picture; others have aſcribed to it fertility of genius, newneſs of thoughts, and the method of expreſſing them, and of treating the ſame ſubject in different ways. But though theſe particulars are extremely proper for ſupporting invention, for ornamenting it, and giving it heat and life, they are neither the ground nor the eſſence of invention; for a painter, who is not maſter of all theſe things, may, nevertheleſs, do his part in invention, by the juſtneſs of his thoughts, the prudence of his choice, and the ſolidity of his judgment.

INVENTION, therefore, as it is but a part of compoſition, cannot give a perfect idea of it; for compoſition implies both invention and diſpoſition; 'tis one thing to invent objects, and another to place them rightly. I ſhall not ſtop here, to refute the other ideas which have been entertained of invention; as I hope to define it in ſo true and obvious a manner, that I imagine there will be no diverſity of opinions on this ſubject.

I TAKE invention to be *a choice of the objects that enter into the compoſition of the*

the ſubject which the painter would treat of. I ſay, a *choice*; becauſe objects ought not to be brought into a picture inconſiderately, and without contributing to the expreſſion and character of the ſubject. I ſay, that theſe objects ought to enter into the compoſition, but not wholly compoſe the picture; to the end, that invention may not be confounded with diſpoſition, and may leave it at full liberty to act its part, which conſiſts in placing the aforeſaid objects to the beſt advantage.

POETS, as well as orators, have their different ſtyles to expreſs themſelves in, according to the ſeveral ſubjects they treat of; and upon this depends the choice of words, of harmony, and of the turn which they give to their thoughts. 'Tis the ſame in painting: When the painter has choſen his ſubject, he muſt chuſe his figures, and their dependencies, accordingly. The painter, as well as the poet, has his ſublime ſtyle for things that are elevated, his familiar ſtyle for common things, his paſtoral ſtyle for the country, and ſo forth. Now, though all theſe various ſtyles fall in with all the parts of painting, they are, nevertheleſs, in a more particular manner, the province of invention. But this point would require a treatiſe of itſelf.

INVENTION, as it relates to painting, may be conſidered in three reſpects; it is either

either ſimply hiſtorical, or allegorical, or myſtical.

PAINTERS, with reaſon, uſe the word hiſtory, to ſignify the higheſt kind of painting, which conſiſts in bringing many figures together. And, 'tis uſual to ſay, *Such a painter does hiſtory, ſuch a one paints beaſts, ſuch a one landſkip, ſuch a one flowers*, and ſo forth. But there is a difference between the diviſion of the kinds of painting, and the diviſion of invention. I here take the word *hiſtory* in a large ſenſe, and mean by it, every thing that can either fix the painter's idea, or inform the ſpectator. I ſay, therefore, that invention, ſimply hiſtorical, is ſuch a choice of objects as ſimply of themſelves repreſent a ſubject.

THIS kind of invention compriſes not only all ſorts of hiſtory, whether true or fabulous, as related by authors, or eſtabliſhed by tradition, but alſo portraiture, views of countries, beaſts, and all the productions of art and nature; for in painting a picture, the artiſt muſt not only have his pallet and pencils in readineſs, but, as we have ſaid, he muſt, before he begins, reſolve upon what he would paint, though but a flower, fruit, plant, or inſect; for though the artiſt may confine his genius to ſuch things, they are often capable of yielding inſtruction, as they have their particular virtues and proprieties: Thoſe who have written of them, and have ſet off

their works with demonſtrative figures, are called hiſtorians; and we ſay, The hiſtory of plants, the hiſtory of animals, as well as that of *Alexander* the Great. Invention, ſimply hiſtorical, has therefore its degrees, and is more or leſs valuable according to the quantity of its matter, the nature of its choice, and the genius with which it is managed.

ALLEGORICAL invention is a choice of objects that ſerve to repreſent in a piece, either wholly or partly, what in fact they are not. Such, for inſtance, is the painting of *Apelles*, repreſenting *Slander*, as deſcribed by *Lucian*: Such alſo is the moral painting of *Hercules*, placed between *Venus* and *Minerva*, where thoſe pagan deities are only introduced, to ſhew the force of virtue. And ſuch is the picture of the *School of Athens*, in a chamber of the *Vatican*, where ſeveral figures, of different times, countries, and conditions, are brought together to repreſent *Philoſophy*. The three other pictures in the ſame chamber are drawn in the ſame allegorical manner; and, if we conſider the tranſactions recorded in the old teſtament, they will appear to be partly *(a)* allegorical, as well as ſimply hiſtorical, becauſe they are the types of what ſhould come to paſs under

(a) 1 *Cor.* x. 6.

the

the new law. Theſe are examples of ſubjects which are wholly allegorical.

THE works, which are but partly allegorical, engage our attention more eaſily, and more agreeably; becauſe the ſpectator, being aſſiſted by the mixture of figures purely hiſtorical, diſtinguiſhes, with pleaſure, the allegorical figures that are joined with them. We have an authentick example of this in the *bas-reliefs* of the *Antonine column*, where the ſculptor, being to expreſs ſome rain, which the chriſtian army obtained by their prayers, *(b)* has introduced, among the ſoldiers, a raining *Jupiter*, having his beard and hair covered with water, which falls from thence in abundance. Now, *Jupiter* is not placed there as a God who makes a part of the ſtory, but as a ſymbol of rain, after the manner of the heathens. Antient authors, ſpeaking of the paintings of their times, relate many examples in allegory: And, ſince the revival of the art, painters have made frequent uſe of them; and, if ſome have abuſed them, 'twas becauſe they knew not that allegory is a kind of language, which ought to be common among ſeveral people,

(b) This happened in the reign of the Emperor *Marcus Aurelius*, who erected the column here mentioned, on which were repreſented, in *bas-relief*, the wars he waged with the *Germans* and *Sarmatians*; and, in gratitude, placed on it the ſtatue of *Antoninus*, who had adopted him to the empire.

and is founded on a received uſage, and the knowledge of books and medals; and choſe, rather than conſult them, to invent a particular allegory, which, tho' ingenious, could not be underſtood by any but themſelves.

MYSTICAL invention reſpects the chriſtian religion. Its end is to inſtruct us in ſome myſtery, grounded on ſcripture; which myſtery is repreſented to us by ſeveral objects that concur to point out ſome truth.

OUR myſteries, and the points of faith, which the church has injoined, furniſh a great many examples. The ſecond council of *Nice*, having allowed of ſetting before the eyes of the faithful the myſtery of the *Trinity*, painters repreſent the *Father* under the figure of a venerable old man; the *Son* in his humanity, as he appeared to his diſciples after the reſurrection; and the *Holy Ghoſt*, in the form of a dove. *The laſt judgment*, *the church triumphant*, matters relating to the law, to faith, and the ſacrament, come under the ſame denomination. Among the many examples which able painters have left us, I ſhall mention a moſt ingenious one, a colour'd ſketch of which I have by me, and prize highly. The ſubject is, *The myſtery of the incarnation*. Now, had the author of this deſign been willing to treat the *Annunciation* hiſtorically, he might have only drawn the virgin *Mary* in a plain room, without other company than the angel; but, being

being reſolved to treat the ſubject myſtically, he has placed her on a kind of throne or half-pace, where, on her knees, ſhe receives humbly, but with dignity, the angel's embaſſy, whilſt *God the Father*, having ſettled with his Son the price of man's redemption, aſſiſts, as it were, at the performance of the contract. The Father is ſeated majeſtically on the globe of the world, encompaſſed by the celeſtial choir, and having, at his right hand, *Juſtification* and *Peace*, which it had been agreed to beſtow on the whole earth. He ſends his Holy Spirit to work this great myſtery. The Holy Spirit is ſurrounded with a circle of angels, holding each others hands, and exulting, becauſe mankind were to fill up the places of the bad angels. Several angels, terminating this celeſtial part of the piece, have in their hands different attributes, which the church aſcribes to the holy virgin, to ſhew, that of all mankind ſhe was the worthieſt of the grace with which ſhe was filled. All this great ſight takes up the upper part of the piece. Beneath are the *Patriarchs*, who longed for the coming of the *Meſſiah*; the *Prophets* who foretold it, the *Sibyls* who ſpoke of it, and the little *Genii*, reconciling the paſſages of the *Sibyls* with thoſe of the *Prophets*. Thus does this picture myſtically diſplay the truth and grandeur of its ſubject.

I HAVE now gone through the three ways in which we may conceive invention; to wit, as either ſimply hiſtorical, or allegorical, or myſtical. Let us now ſee what they have in common one with another; after which we ſhall ſpeak of the qualities peculiar to each of them.

A PAINTER of genius finds, in all the parts of his art, ample matter to make it appear. But the part that gives him moſt opportunities of ſhewing his ſenſe, imagination, and judgment, is, without doubt, invention. 'Tis by means of invention, that painting goes hand in hand with poeſy; it is chiefly invention that gains the eſteem of the better ſort; I mean, perſons of judgment, who, not ſatisfied with the bare imitation of objects, would have the choice of them to be juſt, in order to expreſs the ſubject.

BUT this very genius muſt be cultivated by the knowledges that relate to painting; becauſe, let the imagination be ever ſo bright, it can only bring forth ſuch things as the underſtanding is already filled with; and the memory ſupplies us with no other ideas, but thoſe of what we know, and have ſeen. Accordingly the talents of particular men are either ſunk in the lowneſs of common objects, or elſe riſe to the ſublime, by ſearching for ſuch as are extraordinary. For this reaſon, ſome painters, who have cultivated their parts, have happily ſupplied a

want

want of genius; and, raiſing themſelves with their ſubject, their ſubject has been obſerved to riſe and grow greater on their hands. Without the neceſſary parts of knowledge, one is liable to many miſtakes; but when we are poſſeſſed of them, every thing preſents itſelf regularly, and comes inſenſibly into order.

'TIS, nevertheleſs, convenient for young people, after having ſtudied the eſſentials of their art, and before they give publick proofs of their abilities, to exerciſe their genius on all ſorts of ſubjects; becauſe, like new wine, which violently ferments, that it may become in time more palatable, they at firſt give themſelves wholly up to the impetuoſity of their imagination; but when their firſt ſallies are evaporated, the images of their conceptions, without loſing their force, grow more clear and purified. But if they do not truſt ſo much to their own underſtandings, as not to conſult their knowing friends on the kind and meaſure of their talents, they ought to conſider them as a plant which muſt be ſet in a particular ſort of ground, preferably to any other, in order to yield its fruit in its ſeaſon. In the ſame manner, if the painter can chuſe his own ſubject, he ought to prefer that which beſt ſuits the nature and compaſs of his genius, and affords him matter for exerciſing it in the manner for which he is beſt furniſhed. To give heat to his

imagination, he muſt turn his ideas into different ſhapes, he muſt read his ſubject ſeveral times with great attention, that a lively image of it may be form'd in his mind; and that, in proportion to the greatneſs of the matter, he may ſuffer himſelf to be tranſported, even to enthuſiaſm, which is the diſtinguiſhing quality both of a great painter, and a great poet.

As the painter can repreſent, in the ſame piece, no more of nature, than what is to be ſeen at one glance of the eye, he cannot, for this reaſon, exhibit, in the ſame piece, what paſſed at different times; and if ſome have taken the liberty to do otherwiſe, they are inexcuſable for it, unleſs they were forced to do it by thoſe who employed them, or unleſs they meant to compoſe a myſterious or allegorical ſubject, like the picture of the *School of Athens*.

BUT after the ſubject is well fix'd, it is extremely proper to introduce ſuch circumſtances as ſerve to fortify its character, and make it known. They muſt not, however, be ſo numerous as to tire the attention, but rather ſo judiciouſly choſen, as to give an agreeable exerciſe to the mind. Theſe circumſtances relate to place, time, and perſons. Thus, whilſt the artiſt is inſtructing the ſpectator, he ought, beſides, to divert him with variety. This variety appears in the ſexes, ages, countries, conditions, attitudes,

tudes, expreſſions, diverſity of animals, ſtuffs, trees, buildings, and every thing that can exerciſe the mind, and properly ſet off the ſcene of the picture. I would not, however, approve of this abundance of objects, and of this variety, how pleaſing ſoever in other reſpects, but ſo far as it is ſuitable to the ſubject, or at leaſt has ſome inſtructive relation to it; for, as ſome ſubjects breathe nothing but joy and tranquillity, ſo there are others which are either mournful or tumultuary; ſome require gravity, dignity, reſpect, ſilence, and ſometimes ſolitude, and, conſequently, admit but of few figures; as there are others which are ſuſceptible of a great many, and of ſuch a variety of objects as the ſkill of the painter thinks proper to introduce: For the whole muſt have a tendency to the hero of the ſubject, and preſerve an unity well expreſſed, and well conceived.

THESE are the general properties of the three kinds of invention. It remains to conſider, what is peculiar to each of them.

AMONG the properties, of which invention, ſimply hiſtorical, is ſuſceptible, I obſerve three, fidelity, perſpicuity or clearneſs, and good choice. I have elſewhere obſerved, that fidelity in hiſtory is not the eſſence of painting, but only a neceſſary appendage to the art; for, though the painter be only an hiſtorian by accident, he is, nevertheleſs,

vertheleſs, to blame, if he does not acquit himſelf well in what he has undertaken. By fidelity I mean an exact imitation of things, whether true or fabulous, as tranſmitted to us either by authors, or by tradition: And it is not to be doubted, but the more fidelity ſuch an imitation preſerves, the greater force does it give to the invention, and the greater value to the painting. But if the painter has been careful to ſtamp his ſubject with ſome mark of erudition, ſuch as may awaken the ſpectator's attention, without deſtroying the truth of hiſtory; if he can blend ſome poetical paſſage with thoſe hiſtorical facts that admit of it; in a word, if he can treat his ſubject with that moderate licence which is allowed both to painters and poets, he will make his inventions ſublime, and will gain himſelf a diſtinguiſhed reputation. Fidelity, therefore, is the firſt property of hiſtorical invention.

THE ſecond is perſpicuity or clearneſs; ſo that the ſpectator, if ſufficiently acquainted with hiſtory, may eaſily diſcover what particular paſſage the painter would repreſent. Whence it follows, that all ambiguity muſt be removed by ſome peculiar mark of the ſubject, that may diſtinguiſh it from any other. I ſpeak here of ſubjects which are uncommon; for theſe which are generally known, and are often repeated, have no need of this precaution. If the ſubject is not

not enough known, or if the painter cannot well bring in ſome object to explain it, he ought to make no difficulty of inſerting a motto or inſcription. Of the many examples of this kind, both antient and modern, I ſhall chuſe only two, which are well known; one of *Raphael*, and the other of *Hannibal Caracche*. The latter having painted, in the *Farneſian* gallery, the ſtory of *Anchiſes* endeavouring to give proofs of his love to the goddeſs *Venus*; leſt *Anchiſes* ſhould be miſtaken for *Adonis*, has artfully made uſe of *Virgil*'s words, *(c) Genus unde Latinum*——which he writ beneath the bed, on the bottom of the alcove. And *Raphael*, in his *Parnaſſus*, having placed *Sappho* among the poets, has writ the name of that learned dame, leſt ſhe ſhould be taken for one of the muſes.

THE third property of hiſtorical invention is the choice of the ſubject, ſuppoſing the painter has the power to chuſe; for a remarkable ſubject furniſhes moſt opportunities of enriching the ſcene, and commanding attention. But if the painter beſtows his pencil upon a little ſubject, he muſt endeavour to make it great, by the extraordinary manner in which he treats it.

ALLEGORICAL invention, in like manner, has three properties. The firſt is, that

(c) Alluding to the origin of the *Italian* race.

it

it be intelligible. 'Tis a great fault to keep the attention long in ſuſpenſe by means of new-invented ſymbols, as 'tis a perfection to entertain it, for ſome moments, by ſuch allegorical figures as are known, generally received, and ingeniouſly employed. Obſcurity tires the mind; but perſpicuity makes it enjoy the diſcovery with pleaſure.

THE ſecond property of allegory is its authority. *Cæſar Ripa* has written a volume upon this point, which is in the hands of the painters: But the beſt things in this author are his extracts from the antique medals; and, indeed, the beſt authority for allegories is antiquity, becauſe 'tis inconteſtable.

THE third property of allegory is, that it be neceſſary. For as far as hiſtory can be explained by ſimple objects, which belong to it, 'tis needleſs to ſeek for foreign aids, which ſerve rather to embaraſs than adorn ſuch a ſubject.

MYSTICAL invention, as it is intirely devoted to religion, muſt be pure, and free from any mixture of objects drawn from fable. It muſt be grounded either on ſcripture, or the eccleſiaſtical hiſtory: We have ample matter for this kind of invention in our Saviour's parables, and in the *Apocalypſe (d)*, the obſcurity of which we ought to reverence, but are not obliged to imitate. The Holy Spirit, which breathes where it pleaſes,

(d) *Sicut tenebræ ejus, ita et lumen ejus.*

makes

makes itſelf intelligible when it pleaſes; but the painter, who can neither penetrate nor alter the ſpectator's underſtanding, ought to uſe his utmoſt efforts to be underſtood.

As nothing is more ſacred, more grand, more permanent, than the myſteries of our religion, they can't be treated in a ſtyle that is too majeſtick: All that pleaſes, does not always pleaſe; and the greateſt pleaſures commonly end in averſion; but that which creates an idea of grandeur and magnificence, endures for ever.

To conclude, in whatever manner the part of invention be diſcharged, it muſt appear to be the effect of an eaſy genius, rather than of laborious reflection: And as there are talents for attaining facility, there are alſo talents for concealing labour; and each have their merit, and their partizans.

HAPPY is the man, on whom nature has beſtowed a genius able to run through the vaſt race in this part of painting, and to chuſe his objects well, in order to make his ſubject intelligible, in order to enrich it, and inſtruct the ſpectator: But ſtill more happy is the artiſt, who, after knowing every thing that contributes to fine invention, knows himſelf ſtill better, and makes a proper eſtimate of his own abilities; ſince it is the glory of a painter, not ſo much to undertake great things, as to execute well what he undertakes.

A DESCRIPTION OF THE SCHOOL of *ATHENS*, A PAINTING of *RAPHAEL*,

Referred to in the preceding Diſcourſe of INVENTION.

THIS picture, uſually called, *The School of Athens*, has been variouſly underſtood by thoſe who have deſcribed it; and it is ſurpriſing, that, among others who have publiſhed an explication of it, *Vaſari*, a Cotemporary of *Raphael*, ſhould have made ſo great a miſtake as to neglect conſulting him, that he might draw, from the ſource itſelf, thoſe inſtructions he had occaſion for, to explain a work which has made ſo much *noiſe* throughout all *Italy*.

THIS author, who firſt wrote of it, ſays, that it is *the agreement of philoſophy and aſtrology with divinity*; and yet there appears no mark of *divinity* in the whole compoſition. The engravers of it have as improperly put an inſcription under it, taken from

from the acts of St. *Paul*, to induce us to believe, that this apoſtle, after having met with an altar, on which was inſcribed, *TO THE UNKNOWN GOD*, is here preſenting himſelf before the judges of the *Areopagus*, to give them the knowledge of the *God* they were ignorant of, and to inſtruct them in the article of *the reſurrection of the dead*, about which the *Epicureans* and *Stoicks* were then diſputing.

AGOSTINO VENETIANO is yet more groſly miſtaken, when, in his print of five or ſix of the figures, which are towards the right-hand in the aforeſaid piece, he has ſuppoſed the philoſopher, who is writing, to be St. *Mark*; and the young man with one knee on the ground to be the angel *Gabriel*, holding a table, on which is engraved the angel's ſalutation —— *Ave*, *Maria*, &c.

AS 'tis needleſs to ſpend much time here in refuting theſe errors, which are equally groſs, I ſhall only deſcribe the four *cieling figures*, which correſpond with the four ſubjects painted in the chamber, where this ſtands, and which evidently point them out.

THE firſt repreſents *Theology*, with theſe words —— *Scientia divinarum rerum*, the knowledge of things divine.

THE ſecond is *Philoſophy*, with theſe words —— *Cauſarum cognitio*, the knowledge of cauſes.

THE

THE third is *Juriſprudence*, or *Knowledge in the law*; with theſe words ——*Jus ſuum unicuique*, doing right to every one: And

THE fourth repreſents *Poeſy*; with theſe words —*Numine afflatur*, inſpired by the Deity.

NOW, in the piece called *the ſchool of Athens*, the figure of *Philoſophy* is placed uppermoſt; and therefore it cannot be doubted but that this painting repreſents *Philoſophy*, as will appear more clearly from the particular deſcription I am going to give of it.

THE ſcene opens with a building of magnificent architecture, conſiſting of arcades and pilaſters, and ſo diſpoſed as to render the proſpect of them gradually diminiſhing, and the break advantageous, and to give a grand idea of the ſubject. The place is filled with philoſophers, mathematicians, and others, who give themſelves up to the ſciences; and as it is only through a courſe of time, that philoſophy is come to that degree of perfection in which we ſee it, *Raphael*, who had a mind to repreſent this ſcience by an aſſembly of philoſophers, could not effect it by putting together only thoſe of one age. The painter's intention was, not to compoſe a ſimple hiſtory, but an allegory, where the diverſity of times and countries, does not hinder the unity of the ſubject. *Raphael* has taken this method in drawing the three other

other pictures in the ſame chamber, to wit, *theology*, *juriſprudence*, and *poeſy*. In the firſt of which we ſee the ſeveral fathers of the church; in the ſecond, the lawyers; and in the third, the poets of all ages.

FROM the diſpoſition of the figures in this piece, and from the nature of their ſeveral employments, we may ſafely conclude, that it muſt be a meeting and ſociety of men, poſſeſſed of ſeveral parts of knowledge, ſuch as the philoſophers; nay, we diſcover among them *Pythagoras*, *Socrates*, *Plato*, *Ariſtotle*, and their diſciples; and mixed with them we ſee perſons employ'd in mathematical ſciences.

IN the middle of the piece are placed, uppermoſt, the two moſt celebrated philoſophers of antiquity, *Plato* and *Ariſtotle*; the former holds, under his left-arm, a book, the *Italian* word for the title of which is written, *Timeo*, *Plato*'s fineſt dialogue; and as this book treats myſtically of natural things compared to divine, this philoſopher has his right-arm raiſed, and points with it to heaven, as the ſupreme cauſe of all things.

ON the left-ſide of *Plato* is his diſciple *Ariſtotle*, holding a book on his thigh, on which is written the word *Ethica*, or, the ſcience of manners, to which this philoſopher chiefly applied himſelf; and his arm, being ſtretched out, gives him the attitude of a

peace-maker, and a moderator of the paſſions; a character perfectly agreeable to moral philoſophy.

ON each ſide of theſe two great philoſophers are their diſciples, of all ages, ſo artfully grouped and diſpoſed, as to ſet off the two heroes of the piece to great advantage; and tho' the attitudes of theſe diſciples are very different, yet they all ſhew a great attention to the words of their maſters.

BEHIND *Plato*'s hearers is *Socrates*, turned towards *Alcibiades*, who is oppoſite to him; both are in profile: the former is known by his bald head, and flat noſe; and the latter is a handſome young man, in a warrior's dreſs, with his flaxen hair flowing on his ſhoulders; his armour edged with a gold ornament, and one hand on his ſide, and the other on his ſword: and as he was both a philoſopher and warrior, he gives great attention to the diſcourſe of *Socrates*; which the latter enforces with very expreſſive action; he extends both his hands, and takes with his right the tip of the firſt finger of the left, to ſhew that he is explaining and illuſtrating his thoughts, ſo as to make them thoroughly underſtood, while all his diſciples are attending to what he ſays.

NEXT to *Alcibiades* is *Antiſthenes* the currier, in whom *Socrates* diſcovered ſo great a propenſity to philoſophy, that he inſtructed him in the principles of it, and *Antiſthe-*

nes,

nes, quitting his trade, became a famous profeſſor of moral philoſophy, upon which he wrote thirty-three dialogues: 'tis he who is the chief of the *Cynick* ſect. The painter, to vary his figures, and give them motion, has ſet, behind *Alcibiades*, a man turning about, and holding out his hand, to call, after the *Italian* manner, and haſten a ſervant, who brings a book, and a great roll of papers, to which the antients gave the name of *Volumes*; and behind the ſervant appears the face of another, who, with his hand to his cap, ſeems reſpectfully to anſwer the perſon who calls.

AMONG *Ariſtotle*'s diſciples, *Raphael* has, in like manner, diſplay'd their attention to their maſter's words: One among the reſt, having underſtood the demonſtrations of *Archimedes*, is leaving, according to the *Greek* cuſtom, the *Mathematick* ſchool, to go to that of *Philoſophy*; and meeting with a perſon on the way, he inquires of him where the ſcience may be learnt, and is directed to *Ariſtotle* and *Plato*.

HARD by this figure is a ſtudious young man leaning upon the baſe of a pilaſter, with his legs acroſs, and writing down, on paper, what he wants to learn; while an old man, learning on the ſame baſe, and reſting his chin on his hand, is ſeriouſly weighing what the young man has been writing.

AMONG other figures that terminate this ſide of the picture, is (*a*) *Democritus*, wrapt up in his cloak; he walks in the aſſembly, after the manner of blind men, by the help of his ſtick; for near the end of his life he blinded himſelf of his own accord, that he might not be diſturbed in his philoſophical contemplations. The painter may have repreſented him in a great old age, to ſhew that a man ſhould labour, even to his grave, to inform and undeceive himſelf.

IN the group, on the right-ſide of the piece, and on the firſt ground, 'tis eaſy to diſcover *Pythagoras* ſeated, who writes the principles of his philoſophy, taken from the *harmonick proportions* in muſick. Next to him is a young man holding a table, on which are, in *Greek* characters, the accords and conſonances of ſinging, which are read thus: —— *Diapente*, *Diapaſon*, *Diateſſaron* —— terms well known to able muſicians. It is even ſaid, that this philoſopher is the author of the demonſtration of theſe conſonances, of which *Plato*, his diſciple, formed the *accords and harmonick proportions of the ſoul.*

PYTHAGORAS ſits profile-wiſe, with a book in his lap; he appears intent upon ſhewing the relation of muſical numbers to

(*a*) *Cic. de finito bon. et mal.* l. v. v. 29. *Idem* l. v. Tuſc. 29. *Aul. Gel.* x. c. 17. *ex Laborum mimis.*

the

the ſcience of natural things. Near to him are his diſciples *Empedocles*, *Epicharmes*, *Architas*; one ſitting by his maſter, and bald-headed, writes on his knee, having his ink-horn in one hand, and his pen held up in the other, his eyes very open, and mouth ſhut, to ſhew him very careful not to let any of his maſter's writing be loſt.

BEHIND this philoſopher, another diſciple, with his hand on his breaſt, comes forward to look into the book; he has a cap on, his chin is ſhaved, but he has a bold pair of whiſkers, and his cloak is claſp'd. All this decoration probably tends only to ſhew the variety *Raphael* always aimed at in his works.

BEHIND this group, are ſeen the face and hand of another philoſopher, who, ſomewhat ſtooping, opens his two firſt fingers, as if he was reckoning, after the *Italian* manner, and ſeeming to explain the *Diapaſon*, which is the double conſonance deſcribed by *Pythagoras*.

IN a corner of the piece is a perſon ſhaved, with a book reſting on the pedeſtal of a column, in which he is earneſtly writing. This figure is thought to be the portrait of ſome officer in the pope's palace; becauſe he is crowned with oak-leaves, which were the device of pope *Julius* II. to whom, as his benefactor, and the reviver of the golden age

in *Italy*, with regard to the fine arts, *Raphael* dedicated this work.

HARD by, and at the extremity of the picture, we see an old man, with a little boy in his arms, who, in a manner suitable to his age, reaches out his hand to a book wherein the old man is writing. It looks as if he had brought the boy thither purely to discover, whether he had any inclination for the sciences; intimating, that we cannot too soon discover and cultivate the talent which nature has given us.

ON the side of this group of figures, appears a young man, of a noble mien, in a white cloak fringed with gold, with his hand on his breast. This is believed to be *Francisco Maria de la Rovere*, the pope's nephew, and that he is introduced into the piece on account of the love he had for the fine arts.

A LITTLE more before *Pythagoras*, another of his disciples, with one foot on a stone, and his knee raised, appears with a book in one hand, and copying with the other some remarkable passages, which he would reconcile with his master's sentiments. This man may well be taken for *Terpander*, or *Nicomachus*, or some other disciple of *Pythagoras*, who believed that the motion of the stars depended on musical principles.

MORE forward, we see a philosopher by himself, leaning with his elbow on a marble base;

baſe; he has a pen in his hand, and looks ſtedfaſtly upon the ground, as if he was intent upon the ſolution of ſome great difficulty; he is coarſely clad, and his ſtockings hang about his heels, to ſhew that philoſophers little regard dreſs, and place all their pleaſure in reflection, and the improvement of their underſtanding.

ON the ſecond ſtep appears *Diogenes* by himſelf, half naked, and with his cloak flung back: and by him is his diſh, as his badge of diſtinction. His attitude is negligent, and becoming a *Cynick*, who is ſo much taken up with morality, as to deſpiſe worldly pomp and grandeur.

ON the left ſide, are ſeen ſeveral mathematicians, whoſe ſcience, though it conſiſts of what falls under the ſenſes, yet has a relation to philoſophy, which conſiders things intellectual. The firſt of theſe perſons is *Archimedes*, under the likeneſs of the architect *Bramante*; he ſtoops, and with arms bending downwards, is meaſuring, with the compaſſes, an *hexagonal figure*, compoſed of two equilateral triangles, and ſeems to demonſtrate ſome property of it to his ſcholars. He has about him four diſciples well-made, who in different actions diſcover either their ardent deſire to learn, or the pleaſure they have in conceiving what they are taught. They are painted youthful, becauſe it was neceſſary to learn the mathema-

ticks, before one could proceed to philoſophy. The firſt of them has a knee on the ground, his body bent, and his hand on his thigh, and the fingers ſpread; he is attentive to the aforeſaid demonſtrative figure. The ſecond diſciple, who ſtands behind him, reſts his hand on his companion's back, thruſts out his head, and earneſtly obſerves the motion of the compaſſes. The two other diſciples, next to *Archimedes*, are advanced very forward to ſee commodiouſly: The foremoſt, having a knee on the ground, turns about and ſhews the figure to the perſon behind him; who, ſtooping, diſcovers to us, by his arms croſſed and advanced, his admiration, and the pleaſure he finds in inſtruction. *Vaſari* will have this to be the figure of *Frederick* II. duke of *Mantua*, who was then at *Rome*.

BEHIND *Archimedes* are two philoſophers, one holding the celeſtial globe, and the other the terreſtrial; the firſt, by his garb, ſeems to have ſome relation to the *Chaldæans*, the inventors of aſtronomy; and the other, who turns his back, and has a royal crown on his head, is preſumed to be *Zoroaſter*, king of the *Bactrians*, who was a great aſtronomer, and great philoſopher. Theſe two ſages are converſing with two young men, who are at the corner of the picture, one of whom is *Raphael* himſelf.

IN

IN this learned, ſublime and judicious manner has *Raphael* choſen his ſubjects, and thus produced one of the fineſt inventions of the kind that ever appeared: But, not content to illuſtrate his ſubject by the ſeveral perſons who enter into it, he was alſo deſirous, that the *ſtatues* and *bas-reliefs*, which adorn the architecture, ſhould contribute to the richneſs and expreſſion of his thoughts. Accordingly the two ſtatues, one on each ſide the picture, are thoſe of *Apollo* and *Minerva*, the deities who preſide over arts and ſciences. In the *bas-relief*, under *Apollo*'s figure, is repreſented the emblem of *iraſcible* and *concupiſcible paſſions*; the one by a *furious man*, who outrageouſly inſults all he meets with; and the other by a *Triton*, embracing a nymph on the element which gave birth to *Venus*. And as *vice* is only to be ſubdued by *virtue*, which is its oppoſite, the painter has, in the *bas-relief*, under *Minerva*'s figure, placed *Virtue* ſitting on the *clouds*, with one hand on her *breaſt*, the ſeat of valour, and indicating to mortals, by the *ſceptre* in her other hand, the *power* of her empire. Near her is the figure of the *Lion* in the *zodiack*, the emblem of *force*, which, in the moral ſcience, can only be gained by good habits.

THUS has *Raphael*, with a beauty of genius, delicacy of thought, and ſolidity of judgment, ſet before us the *allegorical ſubject of philoſophy*.

OF

OF
DISPOSITION.

IN my diviſion of painting, I have aſſigned to *compoſition*, which is the firſt part of it, two things; *to wit*, *invention* and *diſpoſition*; and in treating of *invention*, I have ſhewn, that it conſiſts in finding objects proper for the ſubject the painter would repreſent. If they are not well diſtributed, the compoſition will never give full ſatisfaction to the unbiaſſed ſpectator, nor have a general approbation. But however advantageous the ſubject be, however ingenious the invention, however faithful the imitation of the objects choſen, œconomy and good order is what gives a value to every thing; and, in the fine arts, draws attention, and fixes it, till the mind is repleniſhed with whatever, in ſuch a work, can both inſtruct and pleaſe: And this œconomy I properly call *diſpoſition*; in which are ſix parts; *viz.*

1. The diſtribution of objects in general:
2. The grouping:
3. The choice of attitudes:
4. The contraſt:

5. The

5. The caſt of draperies: And,

6. The effect of the whole together; where I ſhall occaſionally ſpeak of harmony and enthuſiaſm.

THESE, in their order, I ſhall examine as ſuccinctly and clearly as I poſſibly can.

Of the Diſtribution of Objects in general.

AS the ſubjects which painters may treat of are innumerable, it is not poſſible to relate them all here, much leſs to ſhew their particular *diſpoſitions:* But good ſenſe, and the nature of the matter, muſt, in general, determine the artiſt to aſſign to his objects ſuch places as are proper to make the compoſition good.

IN *compoſition*, the painter ought to contrive, as much as he poſſibly can, that the ſpectator may, at firſt ſight, be ſtruck with the character of the ſubject, or at leaſt may, after ſome moments of reflection, take the principal ſcope of it. It will greatly contribute to this end, that he place the hero, and the principal figures, in the moſt conſpicuous places; yet this muſt be done without affectation, and in ſuch a manner as the ſubject and probability require; for œconomy, or management, depends upon the nature of the ſubject, which may be either pathetick or gay, heroick or popular, tender or terrible; in ſhort, the picture muſt have more or leſs motion, as its

ſubject

ſubject is more or leſs ſtirring or ſtill. As the ſubject points out to the artiſt the proper œconomy in the diſpoſition of objects, ſo diſtribution, in its turn, wonderfully contributes to the expreſſion of the ſubject, gives both force and grace to what is invented, prevents confuſion in the figures, and makes every thing in the picture more clear, more apparent, and more capable to produce the effect above-mentioned, *of calling to and detaining the ſpectator.*

Of the Grouping.

THE aforeſaid diſtribution of objects does, in general, reſpect *grouping*; and the *groups* proceed from the joining of objects together. Now this joining or combination may be conſidered two ways; either with regard to *deſign* alone, or with regard to the *claro-obſcuro*; both of which concur to hinder the eye from being diſſipated, and to fix it agreeably.

THE joining of objects with regard only to deſign, that is, without taking in the *claro-obſcuro*, principally reſpects human figures, the actions, converſations, or affinities, of which often require, that they be near one another; but though theſe circumſtances do not always happen where ſeveral perſons meet together, yet it is ſufficient, that the thing be poſſible, and that there be figures enough

enough in the compoſition of the picture, to give the painter an opportunity of diſplaying his art, and pleaſing the eye, by joining the figures together, when he thinks it agreeable and probable.

'TIS impoſſible to enter into ſuch a detail, as to ſhew how theſe different kinds of *groups* muſt be managed: The painter muſt, in this caſe, reſt upon his own genius and reflections: Nevertheleſs, in order to form a juſt idea, and good taſte of them, he ought to conſult the fine *grouping* in the pictures of the beſt maſters, eſpecially *Raphael*, *Julio Romano*, and *Polydore*, who have often combined ſeveral figures in ſuch manner, as to diſcover all the judgment, and all the beauties, that can be deſired in *grouping*. But before the artiſt makes this examination, he muſt be appriſed, that the joining or combination we ſpeak of, derives its beſt principles from the choice of attitudes, and fine contraſt.

Of the Choice of Attitudes.

THE part of painting which falls under the word *attitude*, as it comprehends all the motions of the body, and requires a perfect knowledge of ponderation, ought to be thoroughly examined in a particular treatiſe, that may have a relation to deſign. And as it likewiſe falls within the province of diſpoſition, with regard to the groups we talk of, I ſhall

I ſhall only obſerve, upon this occaſion, that whatever *attitude* be given to the figures, let the ſubject be what it will, this *attitude* muſt ſhew their beautiful parts, as much as the ſubject will permit; and muſt, beſides, have ſuch a turn, as without departing from probability, or from the character of the figure, may diffuſe a beauty over the action.

IN effect, there is nothing in imitation, but what is ſuſceptible of ſome grace, either by the choice, or by the manner of imitating. There is a graceful expreſſion of the *vices*, as well as of the *virtues*. The outward actions of a ſoldier have a particular grace, which would ill become a woman; as the actions of a woman have a grace, which would not become the ſoldier. In fine, the knowledge of the character which belongs to each object, and chiefly depends upon its ſex, age, and condition, is the foundation of good choice, and the ſource of the graces proper for each figure. 'Tis eaſy, therefore, to obſerve, that the choice of fine *attitudes* makes the greateſt part of the beauties of grouping. Let us now ſee, what aſſiſtance the *contraſt* affords in this point.

Of the Contraſt.

IF in grouping the attitudes muſt not be repeated in the ſame view, and if diverſity be a part of the graces of nature, thoſe graces

graces can't be better diſcovered than in the variety and oppoſition of motion.

THE word *contraſt* is not much in uſe, except among painters, who took it from the *Italians*. It ſignifies an oppoſition among objects with regard to lines, which either wholly or partly compoſe them. It takes in not only the different motions of figures, but alſo the different ſituations of the members, and of all other objects which meet together; yet in ſuch manner, as to appear without affectation, and only to give more energy to the expreſſion of the ſubject. Now, the painter who diſpoſes his objects to advantage, *contraſtes* not only his figures, but alſo inanimate objects, that by ſuch *contraſt*, he may breathe into them a kind of life and motion: *Contraſt*, therefore, may be defined to be *ſuch an oppoſition of lines that form objects, as makes thoſe objects ſet off one another.*

THIS oppoſition, if well expreſſed, gives life to objects, commands attention, and increaſes that gracefulneſs which is neceſſary in groups, at leaſt in thoſe that relate to deſign, and the conjunction of attitudes.

WE have before obſerved, that the firſt ſort of groups, as relating to deſign, principally belongs to human figures; but thoſe groups which relate to the *claro-obſcuro*, take in all ſorts of objects. They require not only a knowledge in the lights and ſhades of

of every particular object, but alſo in the effects which thoſe lights and ſhades are capable of producing by their aſſemblage or union; and it is this which is properly called the art of the *claro-obſcuro*; which I ſhall treat of with as much exactneſs as poſſible, when I come to ſpeak of colouring.

Of the Caſt of Draperies.

AS the chief beauty of *draperies* lies in a proper caſt or diſtribution of the folds, and as they are of frequent uſe in grouping, this ſubject muſt needs be conſidered as depending partly on diſpoſition: I therefore refer to what I ſhall ſay hereafter on the ſubject of *Draperies.*

Of the Whole together.

THE laſt point depending on diſpoſition is, *the whole together*, which is the reſult of the parts that compoſe the piece; but the whole, ariſing from the combination of ſeveral objects, muſt not be like a number made up of ſeveral unities, independent and equal among themſelves, but like one poetical whole, where the great have need of the lower people, and theſe have need of the great. All the objects, lines, colours, lights and ſhades, of a picture, are great or ſmall, ſtrong or weak, only by compariſon; but, let

let their natures, qualities, or conditions, be what they will, they have ſuch a relation to one another in their combination, as no one in particular can ſuperſede: For the effect of the whole conſiſts in a general ſubordination, where the darks heighten the lights, and the lights ſet off the darks, and where the merit of each part is founded on a mutual dependence. So that we may define *the whole together* to be, *Such a general ſubordination of objects one to another, as makes them all concur to conſtitute but one.*

NOW this ſubordination, by which ſeveral objects concur to make but one, is founded on two principles, *viz. The ſatisfaction of the eye*, and *the effect of viſion.* And this I ſhall explain.

THE eye has this in common with the other organs of ſenſe, that it cares not to be obſtructed in its office; and it muſt be agreed, that a great many people, met in one place, and talking together at the ſame time, and with the ſame tone of voice, ſo as that no one in particular could be diſtinguiſhed, would give pain to thoſe who heard them: It is juſt ſo in a picture, where many objects, painted with equal force, and illuminated by the ſame light, would divide and perplex the ſight, which, being drawn to ſeveral parts at once, would be at a loſs where to fix; or elſe, being deſirous to take in the

whole at one view, muſt needs do it imperfectly.

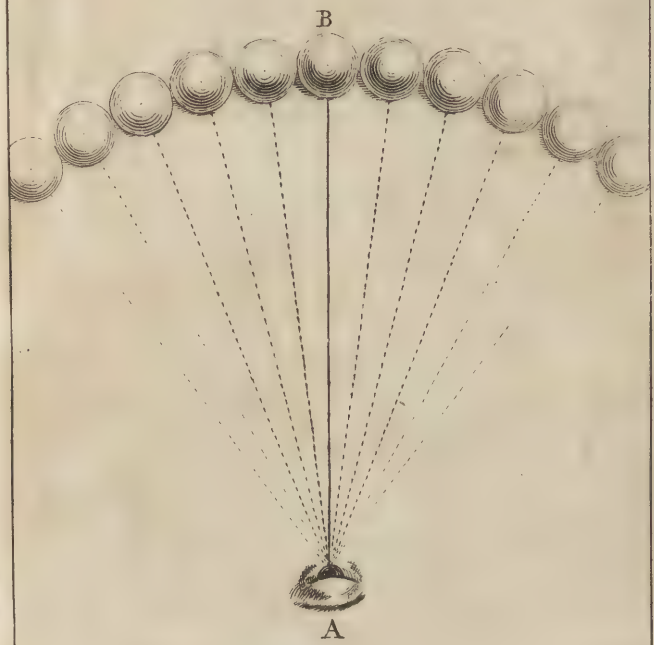
NOW, to hinder the eye from being diſſipated, we muſt endeavour to fix it agreeably, by a combination of lights and ſhades, by an union of colours, and by oppoſitions wide enough to ſupport the groups, and give them repoſe. But where the picture has ſeveral groups, one of them muſt predominate in force and colour; and beſides, detached objects muſt be ſo united with their ground, as to make but one maſs, that may ſerve as a repoſe to the principal objects: The ſatisfaction of the eye is therefore one of the foundations upon which the unity of objects in painting depends.

THE other foundation of this ſame unity is, the effect of viſion, and the manner of its operation. Now the eye is at liberty to ſee all the objects about it, by fixing ſucceſſively on each of them; but, when 'tis once fix'd, of all thoſe objects, there is but one which appears in the centre of viſion, that can be clearly and diſtinctly ſeen; the reſt, becauſe ſeen by oblique rays, become obſcure and confuſed, in proportion as they are out of the direct ray. This truth appears as oft as we direct our eye to any object: I ſuppoſe my eye, for inſtance, at *A*, plate *I*, directed to the object *B*, by the ſtrait line *A B*. 'Tis certain, that if I do not move my eye, and yet would obſerve the other objects, which

can

Plate I

A Demonstration of the unity of the Object.



J. Mynde sc.

can only beeen by oblique lines to the right and left of *AB*, I ſhall find, that though they are all in the ſame circular line, and at the ſame diſtance from my eye, yet they decreaſe, both in force and colour, in proportion as they recede from the ſtrait line, which is the centre of viſion: Whence it follows, that viſion proves the unity of an object in nature.

NOW if nature, which is wiſe, and which in ſupplying our wants accompanies thoſe ſupplies with pleaſure, thus brings ſeveral objects into one glance of the eye, ſo as to make them but one, ſhe inſtructs the painter to take the ſame method, in ſuch manner as his art, and the nature of the ſubject, will permit. This obſervation ſeems to me not unworthy of his notice, if he would employ his art for the ſatisfaction of the eye, after the example of nature, whom he imitates.

ANOTHER experiment may be made by the *convex mirrour*, which improves upon nature as to the unity of the object in viſion: All objects that are ſeen there with one glance of the eye, make together one whole, and a whole much more agreeable than that which the ſame objects would produce in an ordinary glaſs, or, I will venture to ſay, even in nature itſelf. I ſuppoſe this *convex mirrour* to be of a reaſonable ſize, and not one of thoſe, which, being ſegments of a ſmall circle, impair the forms of objects too much. Let

me obſerve, by the way, that glaſſes of this ſort, which are become pretty rare, might be uſefully conſulted, for particular objects, as well as in general, for *the whole together*.

AFTER all, the painter muſt conſult himſelf in his undertakings; for if his work be large, he may compoſe it of ſeveral groups, which may, after the firſt view, be capable of fixing the eye, by the help of well-managed repoſes, and become in their turn ſo many centres of viſion. Thus the judicious painter ought to contrive ſo, that after the firſt view, let his work be ever ſo large, the eye may take it in ſucceſſively.

IT remains that we now ſpeak of a wonderful effect, which the *whole together* produces, and it is that of putting all the objects into harmony. For harmony, where-ever it appears, proceeds from arrangement and good order. There is a harmony in moral as well as in natural philoſophy; in the conduct of human life, as well as in the proportions of the human body; and, in ſhort, in every thing that conſiſts of parts, which, however different from one another, yet agree to make but one *whole*, more or leſs general. Now, as this order muſt be ſuppoſed to exiſt in all parts of painting ſeparately, we muſt infer, that each part has its particular harmony. But it is not enough, that each part has its particular arrangement and propriety; they muſt all agree together

in

in the picture, and make but one harmonious whole; in the same manner as it is not enough, in a concert of musick, that each part be heard distinctly, and follow the particular arrangement of its notes; they must all agree together in a harmony which unites them, and which, out of several particular *wholes*, makes but one *whole* that is general. This is what painting does, by the subordination of objects, groups, colours, and lights, in the general, of a picture.

THERE are in painting several sorts of harmony; the sweet and the temperate, as usually practised by *Correggio*, and *Guido Reni*; and the strong and great, as that of *Giorgione*, *Titian*, and *Caravaggio*. And these may be in different degrees, according to *places*, *times*, *light*, and *the hours of the day*. Great light, in a close place, produces strong shades; the same, in an open country, requires broken colouring, and sweet shadowing. In short, the skilful painter knows what use he ought to make, not only of the seasons of the year, but of the times of the day, and of the accidents that happen, either in the skies, or on the earth, in order to bring all, as we have said, into one harmonious whole.

THIS is the idea I have conceived of what is called, in painting, *the whole together:* And I have endeavoured to make it understood as a machine, whose wheels give each

other mutual aſſiſtance, as a body, whoſe members have a mutual dependence; and, in ſhort, as an harmonious œconomy, which ſtops and entertains the ſpectator, and invites him to pleaſe himſelf with contemplating the particular beauties of the picture.

IF we do but a little reflect on what I have ſaid of diſpoſition, we ſhall find, that this part of painting, as it includes a great many others, is of very great conſequence; becauſe it gives a value to every thing that invention has ſupplied it with, and to every thing that is moſt proper to make an impreſſion upon the eye and the mind of the ſpectator.

ABLE painters may know, by their own experience, that, in order to ſucceed in ſo refined a part, they muſt riſe higher than ordinary, and, as it were, be tranſported out of themſelves; which gives me occaſion to ſay ſomething here of *enthuſiaſm*, and *the ſublime*.

Of Enthuſiaſm.

ENTHUSIASM is a tranſport of the mind, which makes us conceive things after a ſublime, ſurpriſing, and probable manner. Now as he who conſiders a work, is raiſed to that degree of elevation, which he finds in it, ſo the tranſport of mind, which comes up

up to *enthuſiaſm*, is common both to the painter, and the ſpectator; yet, with this difference, that it has coſt the painter a courſe of labour, and repeated efforts, to heat his imagination, and bring his work to the perfection of *enthuſiaſm*; whereas the ſpectator, without having the trouble to examine particulars, finds himſelf tranſported at once, without his knowledge, and, as it were, without his conſent, to that degree of *enthuſiaſm*, which the painter inſpires.

THOUGH truth always pleaſes, becauſe 'tis the baſis of all perfection, yet 'tis often inſipid when it ſtands alone; but, joined to *enthuſiaſm*, it raiſes the ſoul to a kind of admiration, mix'd with aſtoniſhment; and raviſhes the mind with ſuch violence, as leaves it no time to bethink itſelf.

I HAVE comprehended the *ſublime* in the definition of *enthuſiaſm*, becauſe it is the effect and production of it: *Enthuſiaſm* comprehends the *ſublime*, in the ſame manner as the trunk contains the branches, which it ſends forth on all ſides: Or rather, *enthuſiaſm* is, as it were, the ſun, which by its heat, and vivifying influence, produces elevated thoughts, and brings them to ſuch a ſtate of maturity, as we call the *ſublime*. But as *enthuſiaſm*, and the *ſublime*, both tend to elevate the underſtanding, we may conclude them to be of the ſame nature; with

this difference, that *enthuſiaſm* is a rapture that carries the ſoul above the *ſublime*, of which it is the ſource, and has its chief effect in the thoughts and *the whole together* of a work: Whereas the *ſublime* is perceived equally, both in the general, and in the particulars, of all the parts. *Enthuſiaſm*, beſides, has this peculiarity, that its effect is more inſtantaneous; whereas the *ſublime* requires, at leaſt, ſome moments before it can be ſeen in all its force.

ENTHUSIASM elevates inſenſibly, and tranſports us, as it were, from one country to another, without our perceiving it, otherwiſe than by the pleaſure it cauſes. In ſhort, *enthuſiaſm*, methinks, ſeizes us, and we ſeize the *ſublime*. 'Tis therefore to this ſurpriſing, but juſt and reaſonable pitch, that the painter, as well as the poet, muſt raiſe his work, if he would attain to that extraordinary probability which ſhakes the heart, and gives both painting and poeſy their greateſt merit.

SOME fiery genius's have miſtaken the ſallies of their imagination for real *enthuſiaſm*, though, at bottom, the abundance and vivacity of their productions are but the dreams of ſick perſons. Some whimſical dreams would, indeed, if a little tempered, give much genius to the compoſition of a picture, and agreeably rouſe the attention: Poetick fictions, as *Plutarch* ſays, are but the

the dreams of a waking man: But we may ſay likewiſe, that ſome productions are only the dreams of a man in a burning fever, which have no connexion, and the dangerous extravagance of which ought to be avoided.

IT is certain, that men of a fiery genius eaſily give into *enthuſiaſm*, becauſe their imagination is almoſt always upon the ſtretch; but ſuch as burn with gentle fire, and have but a moderate vivacity, joined with a ſound judgment, may ſlide into *enthuſiaſm* by degrees, and even make it more regular by the ſolidity of their parts. If they do not ſo eaſily and ſo readily enter into this fury of the painter, they ſuffer it at leaſt to ſeize them by little and little; becauſe their reflections have enabled them to ſee and to feel every thing, and becauſe there are not only many degrees of *enthuſiaſm*, but likewiſe many ways of attaining it. If painters of this ſort have a written ſubject to handle, they ought to read it over and over with application; and, if it be not written, it is proper they ſhould chuſe, from among the qualities of the ſubject, ſuch as will beſt furniſh them with circumſtances for ſetting their parts at work, and keeping them in motion. And when they have thus warmed their imagination, by the elevation of their conceptions, they will at length arrive

arrive at *enthuſiaſm*, and fill the ſpectator with admiration.

TO diſpoſe the mind to *enthuſiaſm*, generally ſpeaking, nothing is better, than to view the works of great maſters, and to read good authors, either hiſtorians or poets, becauſe of the elevation of their thoughts, the nobleneſs of their expreſſion, and the power which examples have over the human mind.

LONGINUS *, in his treatiſe on the *Sublime*, adviſes thoſe who are to write any thing that requires the *great* and the *wonderful*, to look upon great authors, as a taper to enlighten them; and to aſk themſelves —— *How would* Homer *have expreſſed this? How would* Plato, Demoſthenes, *or* Thucydides, *have turned it?* The painter accordingly may, upon the like occaſions, aſk himſelf —— *How would* Raphael, Titian, *or* Correggio, *have conceived, deſigned, ordered, and painted, what I am going to repreſent?* Or elſe, as the ſame *Longinus* ſays, *Let us ſuppoſe a tribunal of the greateſt maſters, before whom we muſt give an account of our performance; what ardor would not the painter feel on the bare thought of ſeeing ſuch excellent men, who are the objects of his admiration, and conſidering them as his judges?*

THESE hints are of uſe to all painters; they will inflame thoſe who are born with a

* *Chap.* 12.

power-

powerful genius; and even thoſe, to whom nature has not been ſo liberal, will by this means feel at leaſt ſome degree of heat diffuſing itſelf in their works.

I HAVE endeavoured to ſhew, in diſcourſing of invention, after what manner we muſt chuſe objects ſuitable to the ſubject; and I have now, ſpeaking of diſpoſition, ſhewn the order in which thoſe objects muſt be ranged, ſo as to compoſe one advantageous whole: Thus, by joining together invention and diſpoſition, I have endeavoured to give the beſt idea I could of that important part of painting which is called *compoſition*.

Anſwers to ſome Objections.

AMONG the objections which may be made to what I have been obſerving, I find two, which it is very proper to anſwer; one is againſt the unity of the object, and the other againſt enthuſiaſm.

WITH regard to the former, it may be urged, that the demonſtration which has been given of viſion, to eſtabliſh the unity of the object, intirely deſtroys it, becauſe 'tis not neceſſary to confine the eye; ſince, in any part of the picture, to which it is carried, it will naturally fix itſelf, and thereby make an unity of object, without the aid of the principles of art.

To

To this I make two anſwers: *Firſt*, That 'tis not proper to leave the eye at liberty to gaze at random; becauſe if it ſhould happen to be detained on any one ſide of the picture, this will fruſtrate the painter's intention, who, according to the beſt approved probability, muſt needs have placed his chief objects in the middle, and the by-objects towards the ſides of the picture: And with good reaſon; ſince upon ſuch diſpoſition often depends the knowledge of the whole thought of the picture: Whence it follows, that the eye muſt be fixed, and that the painter ought to determine it to ſettle on that part of his piece, which he thinks moſt proper for the effect of the whole.

THE *ſecond* anſwer is, That, with reſpect to the ſenſes, all objects of pleaſure require not only the agreeableneſs they have received from nature, but alſo the help of art, to make their effects more lively.

BY the ſecond objection it may be inſinuated, that enthuſiaſm often carries ſome genius's too far, and makes them inſenſibly paſs over many faults. But the anſwer is eaſy; ſuch a tranſport is not true enthuſiaſm, becauſe it exceeds the bounds of that exactneſs and probability which I lay down. I own, indeed, that one of the effects of enthuſiaſm is, that it often hides ſome fault by means of the tranſport it generally cauſes: But this is no great misfortune; for, in fact,

enthuſiaſm,

enthuſiaſm, with ſome faults, will always be preferred to a correct mediocrity; becauſe it raviſhes the ſoul, without giving it time to examine any thing, or to reflect on particulars; and yet, properly ſpeaking, this effect proceeds not ſo much from enthuſiaſm, as from our minds, which ſometimes, when they are tranſported, exceed the bounds of probability.

IF it be ſtill objected, that all I ſay of enthuſiaſm may be aſcribed to the ſublime, I anſwer, That this depends on the idea which every one fixes upon theſe two words; and I ſhall at all times be ready to grant, that they are much the ſame, notwithſtanding any difference I have made between them.

OF

OF DESIGN.

THE word *deſign*, as it relates to painting, is taken in three different ſenſes: Firſt, it ſignifies the *intire thought* of a work, lighted, ſhaded, and ſometimes even-coloured; and, in this ſenſe, it is not conſidered as one of the parts of painting, but only as the *idea* of the picture which the painter has in his thoughts. Secondly, it ſignifies the repreſentation of ſome part of an human figure, or of an animal, or of a piece of drapery; all taken from the life, in order to be put into ſome part of a picture, and to ſtand for an *evidence* of truth; and, in this ſenſe, it is called *ſtudy*. Laſtly, it is taken for the boundary or *outline* of objects, for the *meaſures* and *proportions* of exterior forms: And then 'tis reputed one of the parts of painting.

NOW, if *deſign* be, as it really is, the *circumſcribing of exterior forms*, and if it reduce them to ſuch *meaſures* and *proportions* as are proper for them, we may truly ſay, that 'tis a *ſort of creation*, which begins to

to fetch, as out of *nothing*, the visible *products of nature*, which are the object of painting.

UPON the subject of *invention*, we observed, that it was the *first* in the order of *execution:* But it is not the same in the order of *study*; for design must be learned before every thing, as it is the *key* of the fine arts, as it gives admittance to the other parts of painting, and is the *organ* of the thoughts, the *instrument* of our demonstrations, and the *light* of our understanding. The young painter therefore ought not only to begin with this *part*, but to be thoroughly master of it, that he may the more easily acquaint himself with the *other parts*, of which this is the *foundation*. Now, if *design* be the *basis* of painting, it follows that we cannot bestow too much pains on making it *solid*, that it may be able to sustain a *building* which consists of so *many parts* as that of painting.

I CONSIDER *design* as consisting of several parts, extremely necessary for every one who desires to be an *able artist*; the chief of which are, *correctness*, *good taste*, *elegance*, *character*, *variety*, *expression*, and *perspective*.

Of

Of Correctneſs.

CORRECTNESS is a term commonly uſed by painters to expreſs the *condition* of a deſign which is *faultleſs in its meaſures*. This correctneſs depends on *the exactneſs of proportions*, and the knowledge of *Anatomy*.

THERE is a *general proportion*, founded on the meaſures which are moſt proper to conſtitute a good figure: We ought therefore to ſtudy thoſe authors who treat of *proportions*, and have laid down the general meaſures of human figures; ſuch authors, I mean, as have thoroughly conſulted nature, and the ſculptures of the antients.

BUT, as in each *ſpecies* which nature produces, ſhe is not limited to one ſort of object only, and as *diverſity* conſtitutes one of her greateſt beauties; ſo there are particular proportions, which principally relate to *ſexes*, *ages* and *conditions*; and which, even in theſe, admit of an infinite variety. As to *particular proportions*, nature has furniſhed as many as there are men in the world; but in order to make them juſt and agreeable, we muſt have recourſe to the antique only, which is derived originally from nature itſelf, and therefore may be ſet up as a model, and will give a ſolid idea of the beautiful variety.

SEVE-

SEVERAL able painters have meaſured the antique ſtatues in all their parts, and have imparted to their pupils their ſtudies on this ſubject; but if their remarks have not been made either publick or exact enough, we have, in *France*, a more than ſufficient number of elegant antiques, either originals, or moulded copies; where every one may find the lights and particulars neceſſary for his inſtruction.

THIS, however, is certain, that it is impoſſible to reap any benefit from the meaſures of the antiques, till we have ſtudied them with exactneſs, drawn after them with attention, and, after obſtinate practice, committed them to our memory. *Vaſari* reports a ſaying of *Michael Angelo*; *That the compaſſes ought to be in the eye, not in the hand.* This fine remark has met with good reception among all the painters; but neither could he have made it, nor they have propagated it, if they had not previouſly ſuppoſed a thorough knowledge in the fineſt proportions.

BUT we muſt not only take from the antique the fineſt proportions, but every thing elſe that may tend to the ſublime, and to perfection. 'Tis therefore neceſſary to form as clear an idea of it as poſſible, ſupported by reaſon: For this purpoſe I ſhall conſider the antique in its origin, beauty, and uſefulneſs.

Of the Origin of the Antique.

THE word *Antique* originally ſignifies any thing that is antient; but we ſhall here confine it to the works in ſculpture, made in the age when great men flouriſhed, which was that of *Alexander the Great*, when the fine arts and ſciences were in their perfection. I ſhall forbear to trouble the reader with the names of the firſt ſculptors, who, through a long ſeries of time, brought ſculpture from its cradle, to ſuch a perfection as merits the name of *Antique*, which it now bears.

THE praiſes which were in thoſe times beſtowed on fine works, increaſed the number of good ſculptors; and the many ſtatues erected to the honour of ſuch perſons as diſtinguiſhed themſelves by their merit, as well as the idols with which they adorned their temples, furniſhed ſtill more matter for great geniuſes to work on, and to finiſh their works in emulation of each other.

IT was in thoſe days that *Polycletus*, one of the greateſt of the antient *Greek* ſculptors, reſolved to make a ſtatue which ſhould have all the proportions of a man perfectly well ſhaped: For this purpoſe he made uſe of many patterns of nature. After he had brought his work to the laſt perfection, it was ſo rigorouſly examined by men of ſkill, and there-

thereupon celebrated with ſo many encomiums, that, by common conſent, this ſtatue was called *The Rule*; and became a general model to all thoſe who wanted to perfect themſelves in the art. And 'tis very probable, that this experiment having ſucceeded in one ſex, gave birth to ſeveral eſſays, not only in the other, but even in the different ages and conditions of perſons.

IF I am not miſtaken, it is to this *Polycletus* we may reaſonably aſcribe thoſe marvelous works which we call *Antiques*, ſince they were then brought to the degree of perfection in which we now ſee them. The ſculptors of thoſe times continued to give proofs of their ſkill, down to the reign of the Emperor *Gallienus*, about the year 360; when the *Goths*, who had no knowledge of the fine arts, nor any regard for them, ravaged all *Greece*. But ſince we look upon the proportions of the antique as the models of perfection, this naturally leads us to ſpeak

Of the Beauty of the Antique.

SOME have aſſerted, that the beauty of the human body lies in a juſt agreement of the members with each other, ſo as to make a *perfect whole*. Others place it in a good conſtitution, and vigorous health of body; where the motion and purity of the blood

diffuſe on the ſkin ſuch colours as are both lively and freſh: But, according to general opinion, there is no definition of the beautiful: Beauty, ſay they, is nothing real; every one judges of it according to his own taſte, and 'tis nothing but what pleaſes.

BE it as it will, people are very little divided in their ſentiments about the beauty of the *Antique*. Men of underſtanding, and lovers of the fine arts, have always had a value for theſe incomparable works; that is, not only in our days, when they are become ſcarce, but even in thoſe times, when all places were full of them, and when, as it were, they peopled *Greece* and *Rome*. We find, in antient authors, many paſſages, which, in order to praiſe living beauties, compare them to ſtatues. The ſculptors, ſays *Maximus Tyrius*, *by an admirable artifice, chuſe out of ſeveral bodies thoſe parts which ſeem to them the moſt beautiful, and put all this variety together into one ſtatue; but this mixture is made with ſo much judgment and propriety, that thoſe artiſts ſeem to have no other model than one whole and perfect beauty. And we muſt not think*, ſays the ſame author, *ever to find a natural beauty that can diſpute the prize with ſtatues.* Art has alſo ſomething more perfect than nature. *Ovid*, in the XII*th* book of his *Metamorphoſis*, deſcribing *Cyllarus*, the handſomeſt of the centaurs,

taurs, says, That *so great was the vivacity of his countenance, and his neck, shoulders, hands, and breast were so handsome, that whatever he had of* man, *might be affirmed to be of the same beauty which is observed in the most perfect statues.* And *Philostratus*, speaking of *Euphorbus*, says, *That his beauty had won the hearts of the* Greeks; *and that it came so near to the beauty of a statue, that he might be taken for* Apollo. And lower, mentioning the beauty of *Neoptolemus*, and his likeness to his father *Achilles*, he intimates that, *in beauty, his father was as much superior to him, as statues are to handsome men.*

IT was not among the *Greeks* alone, that statues were erected to men of merit, and converted into idols; the *Romans* took the same way to reward great actions, and to honour their gods. The *Romans*, after conquering *Greece*, brought away not only their finest statutes, but also their best workmen: These instructed others, and have left to posterity everlasting proofs of their skill; as appears from many admirable statues, busts, vases, and bas-reliefs; and from the fine *Trajan* and *Antonine* columns. All these antiquities we must look upon as the genuine sources to which both painters and sculptors must have recourse, in order to diffuse a solid beauty over what their own genius may suggest to them.

MODERN authors entertain the ſame ſentiments of the beauty of the antique: I ſhall only quote *Scaliger: Is it poſſible*, ſays he, *to ſee any thing come up to the perfection of fine ſtatues, ſince art has a liberty of chuſing, retrenching, adding and directing; whereas nature has been always changing for the worſe ever ſince the creation of the firſt man, in whom God joined the beauty of form to that of innocence?*

Ex Rubenio.

Extract of a Latin MS. *of* Rubens, *concerning the Imitation of the Antique Statues.*

Aliis utiliſſima, aliis damnoſa uſque ad exterminium artis. Concludo tamen ad ſummam ejus perfectionem eſſe neceſſariam earum intelligentiam, imò imbibitionem: Sed judiciosè applicandum earum uſum, & omninò citra ſaxum. Nam plures imperiti & etiam periti non diſtinguunt materiam à formâ,

TO ſome painters the imitation of the antique ſtatues has been extremely uſeful, and to others pernicious, even to the ruin of their art. I conclude, however, that in order to attain the higheſt perfection in painting, it is neceſſary to underſtand the antiques, nay, to be ſo thoroughly poſſeſſed of this knowledge,

formâ, ſaxum à figurâ, nec neceſſitatem marmoris ab artificio.

ledge, that it may diffuſe itſelf everywhere. Yet it muſt be judiciouſly applied, and ſo that it may not in the leaſt ſmell of the ſtone. For ſeveral ignorant painters, and even ſome who are ſkilful, make no diſtinction between the matter and the form, the ſtone and the figure, the neceſſity of uſing the block, and the art of forming it.

Una autem maxima eſt ſtatuarum optimas utiliſſimas, ut viles inutiles eſſe, vel etiam damnoſas: Nam tyrones ex iis neſcio quid crudi, terminati & difficilis, moleſtaque anatomiæ dum trahunt, videntur proficere, ſed in opprobrium naturæ, dum pro carne marmor coloribus tantum repræſentant. Multa ſunt enim notanda, imò & vitanda etiam in optimis, accidentia citra culpam artificis, præcipuè differentia umbrarum, cum caro, pellis,

IT is certain, however, that as the fineſt ſtatues are extremely beneficial, ſo the bad are not only uſeleſs, but even pernicious. For beginners learn from them I know not what, that is crude, liny, ſtiff, and of harſh anatomy; and while they take themſelves to be good proficients, do but diſgrace nature; ſince inſtead of imitating fleſh they only repreſent marble tinged with various colours. For there are many things

pellis, cartilago ſua diaphanitate multa leniant præcipitia in ſtatuis nigredinis & umbræ quæ ſua denſitate ſaxum duplicat inexorabiliter obvium. Adde quaſdam maccaturas ad omnes motus variabiles, & facilitate pellis aut dimiſſas aut contractas, à ſtatuariis vulgò evitatas, optimis tamen aliquando admiſſas, picturæ certò, ſed cum moderatione, neceſſarias. Lumine etiam ab omni humanitate alieniſſimæ differunt, lapideo ſplendore, & aſperâ luce, ſuperficies magis elevante ac par eſt, aut ſaltem oculos faſcinante.

to be taken notice of, and avoided, which happen even in the beſt ſtatues, without the workman's fault: eſpecially with regard to the difference of ſhades; where the fleſh, ſkin, and cartilages, by their diaphanous nature, ſoften, as it were, the harſhneſs of a great many out-lines, and wear off thoſe rugged breaks, which in ſtatues, by the force and depth of their ſhade, make the ſtone, tho' very opaque, appear ſtill more opaque and impenetrable to light, than it really is. There are, beſides, certain places in the *natural*, which change their figure according to the various motions of the body, and, by reaſon of the flexibility of the ſkin, are ſometimes dilated, and at other times contracted. Theſe are avoided by the generality of ſculptors; yet are ſometimes admitted into uſe by the moſt excellent,

lent, and are certainly neceſſary to painting; but muſt be uſed with moderation. To this we muſt add, that not only the ſhade, but alſo the lights of ſtatues are extremely different from the *natural*; for the gloſs of the ſtone, and ſharpneſs of the light that ſtrikes it, raiſe the ſurface above its proper pitch, or, at leaſt, faſcinate the eye.

Ea quiſquis ſapientis diſcretione ſeparaverit, ſtatuas cominùs amplectetur; nam quid in hoc erroneo ſæculo degeneres poſſumus? quàm vilis genius nos humi detinet ab heroico illo imminutos ingenio, judicio! ſeu patrum nebulâ fuſci ſumus, ſeu voluntate Dei ad pejora lapſi, poſtquam lapſi, non remittimur, aut veteraſcente mundo indeboliti irrecuperabili damno, ſeu etiam objectum naturali antiquitùs origini perfectionique propiùs offerebat, ultrò compactum, quod nunc ſeculorum

HE who has, with diſcernment, made the proper diſtinctions in theſe caſes, cannot conſider the antique ſtatues too attentively, nor ſtudy them too carefully; for we of this erroneous age, are ſo far degenerate, that we can produce nothing like them: Whether it is, that our groveling genius will not permit us to ſoar to thoſe heights which the antients attained by their heroick ſenſe, and ſuperior parts; or that we are wrapt up in the darkneſs that overclouded our fathers; or that it is the will

culorum ſeneſcentium defectu ab accidentibus corruptum nihil ſui retinuit, delabente in plura perfectione ſuccedentibus vitiis: ut etiam ſtatura hominum multorum ſententiis probatur paulatim decreſcentis: quippe profani ſacrique de heroum, gigantum, Cyclopumque ævo, multa quidem fabuloſa, aliqua tamen vera narrant ſine dubio.

will of God, becauſe we have neglected to amend our former errors, that we ſhould fall from them into worſe; or that the world growing old, our minds grow with it irrecoverably weak; or, in fine, that nature herſelf furniſhed the human body, in thoſe early ages, when it was nearer its origin and perfection, with every thing that could make it a perfect model; but now being decay'd and corrupted by a ſucceſſion of ſo many ages, vices, and accidents, has loſt its efficacy, and only ſcatters thoſe perfections among many, which it uſed formerly to beſtow upon one. In this manner, the human ſtature may be proved from many authors to have gradually decreaſed: For both ſacred and profane writers have related many things concerning the age of heroes, giants, and *Cyclopes*, in which accounts, if there are many things that are fabulous, there is certainly ſome truth.

Cauſa

Cauſa præcipua quâ noſtri ævi homines differunt ab antiquis eſt ignavia & inexercitatum vivendi genus; quippe eſſe, bibere, nulla exercitandi corporis cura. Igitur prominet depreſſum ventris onus, ſemper aſſiduâ repletum ingluvie, crura enervia, & brachia otii ſui conſcia. Contrà, antiquitùs omnes quotidie in palæſtris & gymnaſiis exercebantur violenter, ut verè dicam, nimis ad ſudorem, ad laſſitudinem extremam uſque. Vide Mercurialem de arte gymnaſticâ, *quàm varia laborum genera, quàm difficilia, quàm robuſta habuerint. Ideò partes illæ ignavæ abſumebantur tantoperè, venter reſtringebatur, abdomine in carnem migrante. Et quidquid in corpore humano*

THE chief reaſon why men of our age are different from the antients, is ſloth, and want of exerciſe; for moſt men give no other exerciſe to their body but eating and drinking. No wonder therefore, if we ſee ſo many paunch-bellies, weak and pitiful legs and arms, that ſeem to reproach themſelves with their idleneſs: Whereas the antients exerciſed their bodies every day in the academies, and other places for that purpoſe, and exerciſed them ſo violently as to ſweat and fatigue them, perhaps, too much. See in *Mercurialis de arte gymnaſticâ*, how many various exerciſes they took, how difficult, and what vigour of conſtitution they required. Thus all thoſe parts

mano excitando paſſivè ſe habent: nam brachia, crura, cervix, ſcapuli, & omnia quæ agunt auxiliante naturâ, & ſuccum calore attractum ſubminiſtrante, in immenſum augentur & creſcunt; ut videmus terga gerulorum, brachia gladiatorum, crura ſaltantium, & totum ferè corpus remigum.

parts of the body which are fed by idleneſs were worn away; the belly was kept within its bounds, and what would have otherwiſe ſwelled it was converted into fleſh and muſcles: For the arms, legs, neck, ſhoulders, and whatever works in the body, are aſſiſted by exerciſe, and nouriſh'd with juice, drawn into them by heat, and thus increaſe exceedingly both in ſtrength and ſize; as appears from the backs of porters, the arms of prize fighters, the legs of dancers, and almoſt the whole body of watermen.

THUS far *Rubens*; and I have given his own words for authorizing the truth of what I have extracted from his manuſcript, which is in my poſſeſſion.

IN fine: The praiſes of the knowing, the teſtimonies of authors, and the general eſteem of the moſt famous ages, which are the ſtrongeſt vouchers for the antique, tend all to eſtabliſh this ſingle reaſon for the beauty of it; towit, becauſe it is founded

on

on the imitation of beautiful nature, ſuited to the object which is to be repreſented. The ſeveral characters obſerved in the fineſt antiques are, thoſe of a God, an Hero, and an ordinary perſon; accordingly, we ſee in *Apollo*, divinity; in *Hercules*, extraordinary ſtrength; and in *Antinous*, human beauty.

SOME may ſay, that the taſte for antique, which appears to be founded on the common conſent of knowing men, did, however, ſuffer a change in the times of the *Goths*. I anſwer, that the *Gothick* manner was introduced at a time when the wars having deſtroyed the fine arts, workmen had no other objects to revive them by, than the imitation of ſuch natural ones as caſually offered; and as to embelliſhing them, they employed their imaginations rather in ſuch difficult things as they believed would gain them repute, than in cultivating good taſte, to which they were utter ſtrangers.

THE *Goths* cannot therefore be ſaid to have departed from the antique, becauſe they rejected, but becauſe they were not at all acquainted with it. All arts began with the imitation of nature, and have been brought to perfection only by good choice. This choice, which is found in the antique, has been made by men of excellent judgment, who aimed at glory, by the way of ſcience; and, in order to attain it, examined the moſt perfect natural patterns, in a country productive of

of handſome men, and at a time that abounded with great genius's, when the fine arts were aſſiduouſly ſtudied, thoroughly examined, and brought to a degree of perfection, which is at this day the object of our aſtoniſhment.

WHAT more could be done to give poſterity a great idea of the antique? An idea not derived from an inſipid practice, or from an overdoing manner which ſcholars take from maſters of a narrow mind, and middling capacity; but ſpringing originally from nature, where truth appears in all its purity, elegance, grace, and force, without ever departing from its ſimplicity. It is therefore the intereſt of all thoſe who deſign to look upon the naked antique, as nature purified, and as the moſt certain rule of perfection.

BUT as 'tis in vain to deſire to profit by a bare ſight of fine things, if we do not well conceive them, ſo it is impoſſible thoroughly to underſtand the beauty of the antique, any more than the truth in nature, without the help of anatomy. We may, indeed, by ſeeing and deſigning the antique, acquire a certain greatneſs of deſign, and, in the main, get a practice tending to good taſte and delicacy; but theſe advantages, if void of knowledge and principles, can only dazzle the ſpectator by a ſpecious ſhew, and by ill-placed remembrances of things. A man may

may be in raptures on ſeeing the fine works of antiquity, and yet be far from knowing the genuine ſource of thoſe beauties which he admires, at leaſt, if he be ignorant of that fundamental part of deſign, anatomy.

IF then anatomy be the baſis of deſign, and enable us to diſcover the beauties of the antique, I cannot but obſerve, that the knowledge of ſo much of it as the painter and ſculptor require, is eaſily attained; and that the neglect of this attainment proceeds only from its being thought to lead towards dryneſs of deſign, and pedantry of manner. But a little reflection will make it appear to be far from corrupting the ſolid baſis of truth, and of correctneſs of out-line purity, or ſpoiling the connexion of the muſcles.

I FORMERLY writ, under a borrowed name (*a*), *An abridgment of anatomy*, for the uſe of painters and ſculptors, where the demonſtrations are very plain: I ſhall here give ſome part of it, in order to facilitate this ſcience; and the rather, becauſe thoſe who have need of it, imagine it to be difficult.

Of Anatomy.

ANATOMY is a knowledge of the parts of the human body; but that re-

(*a*) Abregé d'Anatomie, par Tortebat.

lates

lates only to painters, who have need of the bones, and the principal muſcles that cover them; two points which are eaſily demonſtrable. Nature has furniſhed us with bones for the ſolidity of the body, and ſtrength of the members: To them ſhe has fixed the muſcles, as exterior agents, to draw them whither ſhe pleaſes: The bones determine the meaſures of length, and the muſcles thoſe of bigneſs in the parts of nature; at leaſt, 'tis the office of the muſcles to ſettle the form and exactneſs of outlines.

'TIS indiſpenſably neceſſary to be well acquainted with the forms and joints of the bones, becauſe motion often alters their meaſures; and likewiſe to underſtand the ſituation and office of the muſcles, ſince the moſt ſtriking truth in deſign depends upon them.

THE bones of themſelves are motionleſs, and ſtir only by the help of the muſcles. The muſcles have their origins and inſertions. By their origins they are faſtened to a bone, which they were never intended to ſtir; and, by their inſertions, to another bone, which they draw when they pleaſe towards their origins.

EVERY muſcle has its oppoſite muſcle; when one acts, the other yields, like well-buckets, one of which deſcends as the orher comes up; the acting muſcle ſwells, and con-

contracts next to its origin, the other that obeys, dilates and relaxes.

THE largeſt bones, and which are moved with the greateſt difficulty, are covered with the largeſt muſcles; theſe are often aided by others, which are deſigned for the ſame office, and thereby increaſe the force of motion, and make the part more apparent.

SEVERAL painters, by overſwelling the muſcling, have thought to gain the reputation of being ſkilful in anatomy, or at leaſt would ſhew, that they were maſters of it; but they have ſhewn, by this means, that they little underſtood it; ſince they ſeem to be ignorant, that there is a ſkin which covers the muſcles, makes them appear more tender and eaſy, and is a part of the human body, and conſequently of anatomy. This truth is ſufficiently proved by the bodies of women and children, which are as fully muſcled as thoſe of the moſt robuſt perſons.

THE authors of the antique figures have not made a wrong uſe of their profound knowledge in this part, by making the muſcles appear more than was prudent and neceſſary; and their exactneſs, in this reſpect, ſhews the attention they thought due to anatomy. In ſhort, how is it poſſible to judge of the truth or falſity of an out-line, if we know not for certain to what degree the muſcle, which makes it, ought either to ſwell

or relax, according to its office and degree of action. We often ſee, as has been ſaid before, that, for want of this knowledge, ſome perſons, who admire an antique ſtatue, do it for no other reaſon, than becauſe 'tis antique. And if you aſk, why the outline of a figure of their own making is thus or thus, they can only anſwer, that they ſaw it ſo in nature. And this is the caſe of young people, and of thoſe who have no more knowledge than what they have derived from bare practice.

WE often obſerve, in the naked parts of antique figures, and even in nature itſelf, certain ſwells, the reaſon of which we cannot diſcover, without conſidering the ſituation and office of the muſcle which is the cauſe of them. But the ſkilful in anatomy, ſee all in ſeeing a part, and know how to remove from the eye what the ſkin and fat ſeem to conceal, and what is hid to thoſe who are ignorant of this ſcience.

I HAVE now ſaid enough to ſhew, that 'tis impoſſible to be truly ſkilful in deſign, without a clear and diſtinct knowledge in anatomy, as it relates to painting and ſculpture; and this may be attained with little trouble, if we would not rather produce monſters, than beſtow ſome attention on ſo neceſſary a point. As for the demonſtrations, I refer the reader to my aforeſaid *Abridgment of anatomy*.

Of

Of Taſte in Deſign.

THE goût or taſte is an idea, either ſuiting the natural inclination of the painter, or formed by education. Every ſchool has its taſte in deſign; and, ſince the re-eſtabliſhment of the fine arts, that of *Rome* has always been thought the beſt, as being founded on the antique; which is moſt proper for forming a taſte in deſign, as I have a little before endeavoured to prove.

Of Elegance.

ELEGANCE in general is a manner either of ſpeaking or making things with good choice, politeneſs and agreeableneſs: With good choice, in riſing above what nature and painters uſually produce; with politeneſs, in giving ſuch a turn to things, as may ſtrike men of delicate taſte; and with agreeableneſs, in diffuſing ſuch a general reliſh, as may pleaſe, and be within the reach of every one.

ELEGANCE is not always founded on correctneſs, as appears from the antique, and from the works of *Raphael.* 'Tis often ſeen in works, either incorrect, or otherwiſe ſlighted; as in *Correggio*, where, notwithſtanding his incorrectneſs in deſign, his ele-

gance in the taſte of it, and in the turn which he has given to his actions, muſt needs be admired: In ſhort, *Correggio* rarely departs from elegance.

BUT the elegance which is ſupported by correctneſs of deſign, as it preſents to us an image of perfection, ſo it anſwers fully our expectation, fixes our attention, and elevates the mind, after having ſtruck it with an agreeable aſtoniſhment.

ELEGANCE of deſign may be further defined to be a manner of embelliſhing objects, either in form or colour, or both, without deſtroying the truth.

ELEGANCE, with reſpect to deſign, appears more eminently in the antiques, than in any of the great painters who have imitated them; among whom, by general conſent, *Raphael* is the chief.

Of the Characters.

'TIS not correctneſs only that gives ſpirit to painted objects, but 'tis alſo the manner in which they are deſigned. Every kind of object requires a different mark of diſtinction; ſtones, waters, trees, hair, feathers, and, in ſhort, all kinds of animals, muſt have their different touchings, in order to expreſs the ſpirit of their characters; and even naked human figures have their particular marks of diſtinction. Some, to imitate fleſh, give,

give, in the extremities, an inflective ſtroke, which has this ſpirit: Others, to imitate the antique, ſhew, in their extremities, the regularity of ſtatues, that they may not loſe any of their beauty: We even obſerve in the deſigns of the great maſters, that, in order to expreſs the paſſions of the ſoul, they had made certain ſtrokes familiar to them, which exhibited their ideas in a more lively manner than the painting itſelf.

THE word *expreſſion*, in painting, is uſually confounded with paſſion; but their difference is, that *expreſſion* is a general term, ſignifying the repreſentation of an object, according to its character and nature, and according to the turn which the painter has a mind to give it, for the benefit of his work: And *paſſion*, in painting, is an emotion of the body, attended with certain ſtrokes or lines in the face, denoting an agitation of the ſoul. Thus, all paſſion is expreſſion, but all expreſſion is not paſſion: From hence we muſt conclude, that there is no object in a picture which has not its expreſſion.

I MIGHT here treat of the paſſions of the ſoul, but have found it impoſſible to give ſuch particular demonſtrations of them, as might be of much ſervice to painters; on the contrary, I conceive, that if they were fixed by certain ſtrokes, which the painter ſhould be obliged to make uſe of as eſſential rules,

this would be depriving the art of that excellent variety of expreſſion; which has no other principle than diverſity of imaginations, the number of which is infinite, and productions as new as the thoughts of men are various. The ſame paſſion may be finely expreſſed ſeveral ways, yielding each more or leſs pleaſure in proportion to the painter's underſtanding, and the ſpectator's diſcernment.

IN the paſſions, there are two ſorts of emotion; one lively and violent, and the other ſweet and moderate: *Quintilian* calls the former pathetick, and the latter moral: The pathetick commands, and the moral perſuades: The one brings trouble, and ſhakes the heart; and the other calms the mind; and both require much ſkill to be well expreſſed.

THE pathetick is founded on the moſt violent paſſions; as hatred, wrath, envy, compaſſion: The moral inſpires mildneſs, tenderneſs, and humanity. The former prevails in combats, and unforeſeen and momentary actions; and the latter in converſations; and both require a decorum and propriety in the figures which compoſe the ſcene.

LE BRUN has publiſhed a treatiſe of the paſſions; the definitions of which he has taken moſtly from what *Deſcartes* has written of them. But that philoſopher treated only

only of the emotions of the heart, whereas painters want what appears in the face. Now, even if thoſe emotions of the heart did always produce the paſſions, according to the definitions that are given of them, it's hard to know, how thoſe emotions conſtitute the lines in the face, by which they are repreſented to the eye: Beſides, the definitions of *Deſcartes* are not always accommodated to the capacities of painters; who are not all philoſophers, though, in other reſpects, they may not want ſenſe, and good natural parts. It is ſufficient for them to know, that the paſſions are the emotions of the ſoul, which is ſeized with certain ſentiments at the ſight of ſome object, without waiting for order, or the judgment of reaſon. The artiſt ought to conſider this object with attention, and endeavour to make it always preſent in his mind, and to aſk himſelf, What he would naturally do, if ſeized with the ſame paſſion? Nay, he ſhould do more; he ought to put himſelf in the place of the perſon who is thus tranſported, and to heat or cool his imagination to ſuch a degree of livelineſs or calmneſs, as that paſſion requires after it is thoroughly felt. The looking-glaſs is a great help in this matter, and a perſon, duly informed of the caſe, might very well ſerve for a model or figure.

BUT it is not enough, that the painter himſelf feel the paſſions of the ſoul; he muſt

make them felt by others; and, among the many characters by which one particular paſſion may be expreſs'd, he muſt chuſe ſuch as he judges moſt proper to affect chiefly men of underſtanding; which cannot be done, in my opinion, without exquiſite ſenſe, and ſound judgment; for nothing intereſts the ſpectator more in favour of the picture, than the painter's hitting his taſte.

LE BRUN's demonſtrations are certainly learned and fine, but too general: They may indeed be of ſervice to moſt painters; but yet other expreſſions of the paſſions may be found as beautiful as *Le Brun*'s, though, in this reſpect, he has been very happy.

GENERAL expreſſions are therefore uſeful, becauſe the particular ones proceed from them, as the branches of a tree ſhoot from the trunk. I would therefore adviſe every painter to ſtudy them, and to mark on paper, with a *crayon*, the lines or ſtrokes which form them; and, for this purpoſe, to copy after the antique, and after nature, in order to form ſuch a general idea of the principal paſſions as may ſuit his genius: For we all think differently, and our imaginations are according to the nature of our conſtitutions.

THO' the paſſions of the ſoul are moſt viſible in the lines of the face, they often require the aſſiſtance of the other parts of the body; for, when the ſubject requires the expreſſion of ſome eſſential part, if you touch

touch the ſpectator but faintly, you give him a coldneſs that diſguſts him; whereas, if you touch him to the quick, you give him an infinite pleaſure.

THE head contributes more to the expreſſion of the paſſions, than all the other parts of the body put together. Theſe ſeparately can only ſhew ſome few paſſions, but the head ſhews them all. There are ſome, however, peculiar to the head; as humility, when it hangs down; arrogance, when it lifts itſelf up; languiſhing, when it leans on one ſide; obſtinacy, when, with a ſtubborn and rigid air, it ſtands upright, fixed, and ſtiff, between the two ſhoulders. Others may be more eaſily expreſs'd than deſcribed; as ſhame, admiration, indignation, and doubt.

THE head beſt ſhews our ſupplications, threats, mildneſs, haughtineſs, love, hatred, joy, ſadneſs, humility: In ſhort, the face diſcovers things in half-ſpeech; its redneſs and paleneſs, as it were, ſpeak to us, as well as the mixture of both.

ALL parts of the face contribute towards expreſſing the ſentiments of the heart: But the eyes eſpecially; which are, as *Cicero* ſays, *the windows of the ſoul.* The paſſions they moſt particularly diſcover are, pleaſure, languiſhing, ſcorn, ſeverity, mildneſs, admiration, and anger; to which we might add joy and grief, if they did not proceed more particularly from the eye-brows and mouth: But, when thoſe two paſſions fall

in

in alſo with the language of the eyes, the harmony will be wonderful.

THE noſe ſhews no paſſion in particular, but aſſiſts the other parts of the body by raiſing the noſtrils; which is as much an expreſſion of joy as of ſadneſs. Yet ſcorn raiſes the tip, and ſwells the noſtrils, drawing the upper lip up to the corners of the mouth. The antients made the noſe the ſeat of deriſion —— *Eum ſubdolæ irriſioni dicaverunt* —— ſays *Pliny*. They alſo placed anger there; as in *Perſius* —— *Diſce*; *ſed ira cadat naſo, rugoſaque ſanna* —— But I take the noſe to be the ſeat of anger rather in beaſts than men; and that it is only becoming in the god *Pan*, who partakes very much of the nature of the beaſt, to wrinkle up his noſe when he is angry, as other animals do, and as *Philoſtratus* repreſents him, when the nymphs tied him, and offered him a thouſand inſults.

THE motion of the lips ought, in common diſcourſe, to be moderate; becauſe a man rather ſpeaks with his tongue than with them; and the mouth muſt not be very open, unleſs to expreſs ſome violent paſſion.

AS for the hands, they obey the head, and become its weapons and aid in time of need: Action is weak, and, as it were, half dead, without their aſſiſtance; their motions, which are almoſt infinite, create numberleſs expreſſions: Is it not by them that we deſire, hope, promiſe,

promiſe, call, ſend back? Are they not the inſtruments of threatening, prayer, horror, and praiſe? Do we not by them approve, refuſe, fear, aſk, expreſs our joy and grief, our doubts, regrets, pain, and admiration? In a word, we may affirm, ſince they are the language of the dumb, that they contribute not a little to ſpeak a language common to all nations, which is that of painting.

TO ſay how theſe parts muſt be diſpoſed for expreſſing the various paſſions, is impoſſible; nor can any exact rules be given for it, both becauſe the taſk would be infinite, and becauſe every one muſt be guided in this by his own genius, and the particular bent of his ſtudies. Let it be only remembered, that the actions of the figures muſt be perfectly natural. *I cannot but think*, ſays *Quintilian*, ſpeaking of the paſſions, *that this part, though ſo fine and great, may poſſibly be attained, and that there is a road which leads eaſily to it; and it is the ſtudy and imitation of nature: for the ſpectators are ſatisfied, when, in artificial things, they ſee nature as ſhe uſually appears to them. In effect, it is not to be doubted, but that the emotions of the ſoul, as ſeen in art, are never ſo natural as thoſe in the heat of a real paſſion.*

THE beſt way to expreſs the motions naturally is, for the artiſt to entertain the ſame ſentiments,

ſentiments, and to fancy himſelf in the ſame circumſtances with the perſon he would repreſent. *For nature*, ſays *Horace*, *lays our mind open to all ſorts of chances; ſometimes we have content; at other times we are ſwelled with anger; ſometimes we are intirely weighed down with mortal diſquiets, and then the motions of the heart ſwell outwardly by means of the tongue, which is its interpreter.* Inſtead of the tongue, let the painter ſay, *by means of the actions, which are her interpreters.*——*How is it poſſible*, ſays *Quintilian*, *to give warmth to any thing, if you have not that warmth in yourſelf? We muſt firſt be touched ourſelves with a paſſion, before we can affect others with it. And how muſt we move and affect ourſelves*, continues he, *ſince the paſſions are not in our power? It is thus, if I miſtake not: We muſt form to ourſelves the appearances and images of things abſent, as if they were really before our eyes; and he who forms and conceives thoſe images with the greateſt force, will expreſs the paſſions with moſt advantage and facility.* But let the artiſt take care, as we have already ſaid, that, in theſe images, the motions be natural; for ſome think they give much life to their figures, in giving them violent and forced actions, which we may rather call contorſions of the body, than paſſions of the ſoul: Thus are they at great pains to find out

ſome

ſome violent paſſion, where only a moderate one was proper.

ADD to what is above, that great regard muſt be had to the qualities of the perſons that are paſſioned: The joy of a king muſt not be like that of a footman, nor a ſoldier's mettle like that of a captain. And, in theſe diſtinctions, conſiſts the true diſcernment of the paſſions.

EVERY body is ſenſible, that the imitation of the viſible objects in nature lies in deſign and colouring. I have explained my thoughts of the former in ſpeaking of correctneſs of deſign, founded on the beauties of nature, and the antique, and on the aſſiſtance of anatomy. I have touched on taſte, diverſity, elegance, character, and the expreſſion of the paſſions, according to the relation which all theſe bear to deſign. It only remains now to ſpeak of colouring, and to add what I have to ſay at preſent to what I have formerly written on this head: For the reſt, if I have omitted any thing that has a relation to deſign, I have done it, becauſe others have treated of thoſe things with ſucceſs; and becauſe it would be tireſome to repeat what they have written, unleſs I could better illuſtrate it.

OF

OF DRAPERIES.

DIVERSITY of climates, change of ſeaſons, and their inconſtancy, have laid men under the neceſſity of cloathing themſelves: This neceſſity has been accommodated to the rules of decency, and decency has given riſe to various ornaments invented for enriching dreſs, according to the taſte of different nations, and the mode of different times. But as the uſe of ſtuffs has been applied to many other things beſides clothing, painters have compriſed them all under the word *Drapery*; and when they would deſcribe an artiſt who makes a proper diſtribution of the folds, they ſay, He knows how to caſt a drapery well. Now this phraſe of *caſting a drapery* is the more juſt, as the diſpoſition of the folds ought rather to ſeem the effect of mere chance, than of labour and ſtudy: As there is ſkill therefore in the adjuſtment of the draperies, we ſhall endeavour to ſhew where it lies, and of what conſequence it is in painting.

THE art of drapery is chiefly obſerved in three things; *viz.*

1. The order of folds.
2. The diverſity of ſtuffs.
3. The variety of colouring in ſtuffs.

Of the Order of Folds.

AS the eye muſt never be in doubt of its object, the chief effect of draperies is, to make us underſtand what they cover; eſpecially the naked parts of figures; in ſuch manner, that the outward characters of perſons, and the exactneſs of proportions, may appear through them, at leaſt in the main, and as far as probability and art will permit: Accordingly, after the example of the greateſt maſters, the painter, before he diſpoſes his draperies, ought to draw his figures naked, in order to prevent any doubtful meaning in the folds, and that the eye may imagine it ſees what he conceals by the caſt of his draperies. He muſt alſo take care, that the drapery ſit not too cloſe to the parts of the body, but that it ſeem to flow round, and, as it were, careſs them, and that the figure be eaſy, and have a free motion.

LET not the draperies which cover thoſe members, that are expoſed to great light, be ſo deeply ſhaded as to ſeem to pierce them; nor let thoſe members be croſſed by

by folds, which are too ſtrong; leſt, by the too great darkneſs of their ſhades, the members look as if they were broken; but, retaining a ſmall number of folds, let the painter nicely diſtribute among them ſuch a degree of light as ſuits the whole maſs, of which they are a part.

FOLDS ſhould be great, and as few as poſſible: a maxim that chiefly contributes to what is called *the grand manner*; becauſe great folds do not ſo much divide the ſight, and their rich ſimplicity is moſt ſuſceptible of great lights. We muſt nevertheleſs except ſuch drapery as requires much plaiting; as it often happens in that of women, and as we ſee in many antiques; for, in ſuch caſes, the painter ought to groupe his folds, and range them at the ſide of the members, which are thus rendered more apparent and more pleaſing.

CONTRAST, which is ſo neceſſary in the motion of figures, is as proper in the order of the folds; for contraſt, by breaking the lines which would otherwiſe have too great tendency one way, raiſes in the draperies, as well as in the figures, a ſort of contradiction, that ſeems to animate them: The reaſon is, that contraſt is a kind of war, that puts the oppoſite parts in motion. Accordingly, in proper places, the folds ought

ought not only to contraſte themſelves, but alſo the members of the figures, when thoſe folds are great, and a part of a large drapery; for as to the under draperies, which ſtick more cloſely to the naked figure, they are more apt to take the ſhape of it, than to give it any contraſt.

WHATEVER life the contraſt may add to draperies, and however neceſſary it may be to make them pleaſing, the painter muſt yet make uſe of it with great prudence and precaution: For, in upright figures, it often happens, that the contraſt cannot be practiſed, without departing from probability. And in ſuch caſes, the painter, who knows to turn every thing to his advantage, betakes himſelf to other principles.

FOLDS well imagined give much ſpirit to any kind of action; becauſe their motion implies a motion in the acting member, which ſeems to draw them forcibly, and makes them more or leſs ſtirring, as the action is more or leſs violent.

FOLDS ſhould be great according to the quantity and quality of the drapery; and when, through the ſlightneſs of ſtuffs, we are obliged to uſe much folding, it muſt be ſo grouped, that the *claro-obſcuro* may not ſuffer by it.

A JUDICIOUS repetition of folds, in a circular manner, is a great help to the effect of fore-ſhortenings.

IT's ſometimes proper, in certain parts, to put out ſome folds, and put in others

more ſuitable to the painter's intention, either for ſpreading of light, or for filling up the vacancies of ſome attitudes, or for accompanying the figures, or for making a ſweet ground to them, or for hindering their turnings from ending too quick, and looking too harſh and unfiniſhed.

RICH ornaments make a part of the beauty of draperies, when uſed with diſcretion. But ſuch ornaments ill become divinities, and are always beneath the ſtate and dignity of heavenly figures; whoſe draperies ought rather to be rich in the greatneſs and nobleneſs of the folds, than in the quality of the ſtuff.

FOLDS made by mere practice, and without the help of the natural, are uſually proper only for a ſingle deſign; but, in order to perfection, the painter ſhould always conſult the ſtuffs themſelves; becauſe in them the folds are true, and the lights agreeable to the nature of the ſtuffs. I would not however, blame thoſe who have acquired ſo great an experience in the nature of folds and qualities of ſtuffs, as to be capable, by memory, to expreſs moſt of them well.

TO imitate truth juſtly, draperies ought either to be ſet on a layman as big as the life, or elſe upon the life itſelf; but care muſt be taken, that ſuch draperies have nothing of the immobility of the layman.

SOME

SOME painters make uſe of ſmall laymen, on which they ſet either thin ſtuffs, or wet paper: But tho' this method may be uſeful to able artiſts, and is very good, where a whole ſtory is to be put together, it can't be ſo uſeful for particular draperies; becauſe the ſtuffs, not having the ſame weight as in the larger laymen, can't ſhew the folds in their true ſhapes.

LIGHT and flying draperies become only figures in great motion, or in the wind; but when in a cloſe place, and free from violent action, their draperies muſt be large; and by their contraſt, and fall of the folds, ſhew grace and majeſty.

'TIS a great fault to make draperies too heavy and cumberſome: they ought to be ſuitable to the figures; and 'tis wrong to think, as ſome have done, that the larger they are, the more they are grand and majeſtick. A profuſion of ſtuffs, on the contrary, is an hindrance to the motion of the figures, and rather embaraſſes them, than makes them majeſtick.

Theſe, I think, are the principal obſervations relating to the order of folds: I proceed, *ſecondly*, to ſpeak

Of the Diverſity of Stuffs.

AMONG the many different things that pleaſe in the compoſition of a picture,

variety of draperies is not the leaſt conſiderable. The order and contraſt of folds have indeed their ſhare; but it is not enough, that the ſtuffs themſelves be variouſly caſt, they muſt alſo be of various ſorts, as far as the ſubject will admit: Wool, linen, cotton, and ſilk, as they are manufactured a thouſand different ways, afford the artiſt a large field for choice; by which means he may introduce into his work a diverſity, which is the more neceſſary, as it makes him avoid a tireſome repetition of folds of the ſame kind, eſpecially when his piece conſiſts of many figures: Some ſtuffs naturally make broken folds, others more ſoft and round: Some ſtuffs are rough-wrought, others ſmooth and gloſſy: Some are thin and tranſparent, others more firm and ſubſtantial. And this variety, whether diſperſed among many figures, or brought into one, according to the ſubject, never fails to produce a moſt agreeable ſenſation.

THE general uſe of the ſame kind of ſtuff in the figures of one picture, is a fault into which moſt painters of the *Roman* ſchool have fallen, and which all thoſe are guilty of, who either paint by dint of practice only, or reduce the imitation of nature to an habit which they have contracted. But the ingenious painter will ſeek all opportunities of introducing into his draperies that happy diverſity I have been mentioning: Let him re-

remember, however, that it is, above all things, indiſpenſable, with regard to the difference of ages, ſexes, and conditions.

THE antient ſculptors were very ſkilful in caſting their draperies: But, as the matter they work'd on was of one colour, and the large folds, which receive the greateſt light, would have often appeared undiſtinguiſhable from the naked parts, or at leaſt have divided the eye, they were obliged to fix it upon the naked parts of their figures; becauſe, in this caſe, nothing better could be done for the advantage of their art. For this purpoſe, they made uſe of wetted linen, or thin ſtuffs, which is the uſual drapery of their ſtatues. This remedy, by the good order of their folds, was certainly very ingenious, and affords much light to thoſe who can apprehend the reaſon of it. I could produce many examples from antiquity in this point; but ſhall only mention that of the bas-relief, commonly called, *The Dancing Women.* The draperies which cover the naked parts of thoſe figures, and ſhew, in many ſeeming folds, thoſe parts agreeably, terminate behind the body, the repetition of which would appear a fault, to an eye which cannot conſider the fineneſs and excellence of the work: But if we regard the ſculptor's purpoſe, which was, to ſhew the naked parts of thoſe figures with elegance, theſe repetitions will be ſo far from appearing a fault

in ſculpture, that they will ſeem to make a kind of hatched ſhading, ſo dextrouſly managed as to ſet off the naked parts, and to give, at the ſame time, a repoſe to the eye.

THUS have the antient ſculptors, with great ſkill and genius, invented ſeveral ways to remedy the inconveniences in the matter they work'd on, whether they proceeded from the largeneſs of folds, or the variety of the ſtuffs with which their figures were cloathed; having in all other reſpects, generally ſpeaking, given perfect ſatisfaction.

BUT painters, who may uſe all ſorts of ſtuffs, and, by means of colours and lights, can ſkilfully imitate truth, would be as much to blame, if they followed ſculptors in the multitude and repetition of their folds, as ſculptors would be, if they imitated painters in the extent of their draperies. I proceed in the laſt place to treat

Of the Variety of Colouring in Stuffs.

IF order, contraſt, and variety of ſtuffs and folds, conſtitute the elegance of draperies, diverſity of colours in thoſe ſtuffs contributes extremely to the harmony of the whole together, in hiſtorical ſubjects. The artiſt, who has it generally in his power to imagine them as he pleaſes, muſt particularly ſtudy the values of his colours when entire, their effects when placed by one another, and their

their harmony when broken. But theſe points I ſhall handle in treating of *colouring*; and, in the mean time, only here obſerve, that the colouring of draperies gives the painter an opportunity of ſhewing all his ſkill and addreſs in the *claro-obſcuro*. *Titian* made uſe of this artifice in moſt of his pictures; becauſe he was thereby at liberty to give his draperies what colour he thought moſt proper, either for making his ground, or for ſpreading light, or for characterizing objects by compariſon.

BUT, after all, the management of draperies is not ſo ſettled, but the painter may give ſcope to his genius, in venturing on unuſual folds, which may have their merit. There is not any effect in nature, where chance ſhews more variety than in the caſt of the draperies: And tho' art has uſually ſomething to correct in their diſpoſition, yet chance often furniſhes with folds more beautiful and proper, than rules could ever have produced. In fine, art cannot foreſee every thing: Art goes but a little way beyond general things, and leaves to men of taſte the care of ſupplying every thing elſe. It is the painter's part to make a good choice of the effects which nature preſents, and to uſe them ſo as to diffuſe over his performance the marks of a happy felicity.

AMONG the painters who beſt underſtood draperies, *Raphael*, in my opinion, is the

beſt copy for the order of folds; yet I would not derogate by this from the merit of thoſe, who, without departing wholly from *Raphael*'s principles, have ſucceſsfully taken greater liberties in the characters of their folds, and have even accompanied thoſe freedoms with grandeur and truth. The *Venetian* and *Flemiſh* ſchools have excelled in ſhewing the variety of ſtuffs; and *Paolo Veroneſe* is an inexhauſtible ſource of examples for an harmonious variety of colours.

I SAY little of the other great maſters in draperies; the conſideration of whoſe works will make it evident, that the folds require both order, and a proper choice; that the difference of ſtuffs enriches a work, and ſupports a neceſſary probability; and that variety of colouring in draperies may contribute very much to the effect of the *claro-obſcuro*, and to the harmony of the whole together. In ſhort, the works of thoſe excellent maſters will better demonſtrate, than all I can ſay, wherein the knowledge of draperies lies, and of what importance it is in painting.

An Abſtract of the preceding Obſervations *relating to* DRAPERIES.

BY the word *drapery*, in painting, is meant all ſorts of ſtuffs, whether for cloathing or other uſe; but, generally ſpeak-

ſpeaking, it relates to cloathing: In which art conſiders,

1. The order of folds.
2. The diverſity of ſtuffs.
3. The variety of colouring in ſtuffs.

Of the Order of Folds.

THE figure muſt be deſigned, before it be cloathed.

THE drapery muſt not ſit too cloſe to the parts of the body; but flow about them, and, as it were, careſs them.

THE members muſt not ſeem to be broken by folds too ſtrongly ſhaded.

THE folds muſt be great and few, as far as the nature of the ſtuff will admit.

THE folds muſt contraſte one another, and alſo contraſte the members.

THE folds, on many occaſions, give life to the action of a figure.

ANY great vacancies in draperies muſt be filled up with well adapted folds.

MASTERS may ſhew practical folds; but, for perfection's ſake, we ſhould always conſult the life.

DRAPERIES ſet on little laymen may be uſeful, but they are falſifying.

FLYING draperies are proper only in open places, or where the figure is in great motion.

TOO much ſtuff in a drapery encumbers the figure.

CHANCE

CHANCE often creates ſuch beauties in the caſting of draperies, as art could not foreſee.

PAINTERS are much obliged to the antient ſculptors for the art of caſting draperies; but the uſe which either makes of them, is very different.

Of the Diverſity of Stuffs.

IT cauſes a diverſity of folds.

IT delights the eye.

IT ought to be generally practiſed, as well in a ſingle figure as among many, eſpecially to ſhew the different ages, ſexes, and conditions of figures.

THE *Roman* painters, and thoſe who paint practically, are uſually guilty of repeating the ſame ſtuffs.

Of the Variety of Colouring in Stuffs.

IT gives a picture harmony.

IT characterizes the objects.

IT ſhews the *claro-obſcuro*.

RAPHAEL is the beſt copy for the order of folds.

THE *Venetian* and *Flemiſh* ſchools are beſt for the diverſity of ſtuffs. And

PAOLO VERONESE, for the harmonious variety of their colouring.

OF LANDSKIP.

LANDSKIP is a kind of painting that repreſents the fields, and all the objects that belong to them. Among all the pleaſures which the different talents of painting afford to thoſe who employ them, that of drawing landſkips ſeems to me the moſt affecting, and moſt convenient; for, by the great variety, of which it is ſuſceptible, the painter has more opportunities, than in any of the other parts, to pleaſe himſelf by the choice of his objects. The ſolitude of rocks, freſhneſs of foreſts, clearneſs of waters, and their ſeeming murmurs, extenſiveneſs of plains and offſkips, mixtures of trees, firmneſs of verdure, and a fine general ſcene or opening, make the painter imagine himſelf either a hunting, or taking the air, or walking, or ſitting, and giving himſelf up to agreeable muſings. In a word, he may here diſpoſe of all things to his pleaſure, whether upon land, or in water, or in the ſky, becauſe there is not any

any production either of art or nature, which may not be brought into ſuch a picture. Thus painting, which is a kind of creation, is more particularly ſo with regard to landſkip.

AMONG the many different ſtyles of landſkip, I ſhall confine my ſelf to two; *the heroick*, and *the paſtoral* or *rural*; for all other ſtyles are but mixtures of theſe.

THE heroick ſtyle is a compoſition of objects, which, in their kinds, draw, both from art and nature, every thing that is great and extraordinary in either. The ſituations are perfectly agreeable and ſurpriſing. The only buildings, are temples, pyramids, antient places of burial, altars conſecrated to the divinities, pleaſure-houſes of regular architecture: And if nature appear not there, as we every day caſually ſee her, ſhe is at leaſt repreſented as we think ſhe ought to be. This ſtyle is an agreeable illuſion, and a ſort of inchantment, when handled by a man of fine genius, and good underſtanding, as *Pouſſin* was, who has ſo happily expreſſed it. But if, in the courſe of this ſtyle, the painter has not talent enough to maintain the ſublime, he is often in danger of falling into the childiſh manner.

THE *rural ſtyle* is a repreſentation of countries, rather abandoned to the caprice of nature than cultivated: We there ſee nature ſimple, without ornament, and without

out artifice; but with all thoſe graces with which ſhe adorns herſelf much more, when left to herſelf, than when conſtrained by art.

IN this ſtyle, ſituations bear all ſorts of varieties: Sometimes they are very extenſive and open, to contain the flocks of the ſhepherds; at others, very wild, for the retreat of ſolitary perſons, and a cover for wild beaſts.

IT rarely happens, that a painter has a genius extenſive enough to embrace all the parts of painting: there is commonly ſome one part that pre-engages our choice, and ſo fills our mind, that we forget the pains that are due to the other parts; and we ſeldom fail to ſee, that thoſe whoſe inclination leads them to the *heroick ſtyle*, think they have done all, when they have introduced into their compoſitions ſuch noble objects as will raiſe the imagination, without ever giving themſelves the trouble to ſtudy the effects of good colouring. Thoſe, on the other hand, who practiſe the paſtoral, apply cloſely to colouring, in order to repreſent truth more lively. Both theſe ſtyles have their ſectaries and partiſans. Thoſe who follow the heroick, ſupply by their imagination, what it wants of truth, and they look no farther.

AS a counterbalance to heroick landſkip, I think it would be proper to put into the paſtoral,

paſtoral, beſides a great character of truth, ſome affecting, extraordinary, but probable effect of nature, as was *Titian*'s cuſtom.

THERE is an infinity of pieces wherein both theſe ſtyles happily meet; and which of the two has the aſcendant, will appear from what I have juſt been obſerving of their reſpective properties. The chief parts of landſkip are, I think, their openings or ſituations, accidents, ſkies and clouds, off-ſkips and mountains, verdure or turfing, rocks, grounds or lands, terraces, fabricks, waters, fore-grounds, plants, figures and trees: Of all which in their places.

Of Openings or Situations.

THE word *ſite*, or ſituation, ſignifies the view, proſpect or opening of a country: It is derived from the *Italian* word *ſito*; and our painters have brought it into uſe, either becauſe they were uſed to it in *Italy*, or becauſe, as I think, they found it to be very expreſſive.

SITUATIONS ought to be well put together, and ſo diſengaged in their make, that the conjunction of grounds may not ſeem to be obſtructed, tho' we ſhould ſee but a part of them.

SITUATIONS are various, and repreſented according to the country the painter is thinking of: As, either open or cloſe, moun-

mountainous or watery, tilled and inhabited, or wild and lonely; or, in fine, variegated by a prudent mixture of ſome of theſe. But if the painter be obliged to imitate nature in a flat and regular country, he muſt make it agreeable by a good diſpoſition of the *claro-obſcuro*, and ſuch pleaſing colouring as may make one ſoil unite with another.

'TIS certain, that extraordinary ſituations are very pleaſing, and chear the imagination by the novelty and beauty of their makes, even when the local colouring is but moderately performed; becauſe, at worſt, ſuch pictures are only look'd on as unfiniſh'd, and wanting to be completed by ſome ſkilful hand in colouring: Whereas common ſituations and objects require good colouring, and abſolute finiſhing, in order to pleaſe. It was only by theſe properties, that *Claud Lorrain* has made amends for his inſipid choice in moſt of his ſituations. But in whatever manner that part be executed, one of the beſt ways to make it valuable, and even to multiply and vary it without altering its form, is properly to imagine ſome ingenious accident in it.

Of Accidents.

AN accident in painting is an obſtruction of the ſun's light by the interpoſition of clouds, in ſuch manner, that ſome parts of the

the earth ſhall be in light, and others in ſhade, which, according to the motion of the clouds, ſucceed each other, and produce ſuch wonderful effects and changes of the *claro-obſcuro*, as ſeem to create ſo many new ſituations. This is daily obſerved in nature. And as this newneſs of ſituations is grounded only on the ſhapes of the clouds, and their motions, which are very inconſtant and unequal, it follows, that theſe accidents are arbitrary; and a painter of genius may diſpoſe them to his own advantage, when he thinks fit to uſe them; for he is not abſolutely obliged to do it. And there have been ſome able landſkip-painters, who have never practiſed it, either thro' fear or cuſtom; as *Claude Lorrain*, and ſome others.

Of the Sky and Clouds.

THE ſky, in painters terms, is the ethereal part over our heads; but more particularly the air in which we breathe, and that where clouds and ſtorms are ingendered. Its colour is blue, growing clearer as it approaches the earth, becauſe of the interpoſition of vapours ariſing between the eye and the horizon; which, being penetrated by the light, communicates it to objects in a greater or leſs degree, as they are more or leſs remote.

BUT we muſt obſerve, that this light being either yellow or reddiſh in the evening, at

at ſun-ſet, theſe ſame objects partake not only of the light, but of the colour: Thus the yellow light, mixing with the blue, which is the natural colour of the ſky, alters it, and gives it a tint more or leſs greeniſh, as the yellowneſs of the light is more or leſs deep.

THIS obſervation is general and infallible; but there is an infinity of particular ones, which the painter muſt make upon the natural, with his pencil in his hand, when occaſion offers; for there are very fine and ſingular effects appearing in the ſky, which it is difficult to make one conceive by phyſical reaſons. Who can tell, for example, why we ſee, in the bright part of ſome clouds, a fine red, when the ſource of the light which plays upon them, is a moſt lively and diſtinguiſhing yellow? Who can account for the different reds ſeen in different clouds, at the very moment that theſe reds receive the light but in one place? for theſe colours and ſurpriſing appearances ſeem to have no relation to the rainbow, a phænomenon for which the philoſophers pretend to give ſolid reaſons.

THESE effects are all ſeen in the evening, when the weather is inclining to change, either before a ſtorm, or after it, when it is not quite gone, but has left ſome remains of it, to draw our attention.

THE property of clouds is to be thin and airy, both in ſhape and colour: their ſhapes,

tho' infinite, muſt be ſtudied and choſen after nature, at ſuch times as they appear fine. To make them look thin, we ought to make their grounds unite thinly with them, eſpecially near their extremities, as if they were tranſparent: And if we would have them thick, their reflections muſt be ſo managed, as, without deſtroying their thinneſs, they may ſeem to wind and unite, if neceſſary, with the clouds that are next to them. Little clouds often diſcover a little manner, and ſeldom have a good effect, unleſs, when being near each other, they ſeem all together to make but one object.

IN ſhort, the character of the ſky is to be luminous; and, as it is even the ſource of light, every thing that is upon the earth muſt yield to it in brightneſs: If however there is any thing that comes near it in light, it muſt be waters, and poliſh'd bodies, which are ſuſceptible of luminous reflexions.

BUT, whilſt the painter makes the ſky luminous, he muſt not repreſent it always ſhining throughout.

ON the contrary, he muſt contrive his light ſo, that the greateſt part of it may fall only upon one place; and, to make it more apparent, he muſt take as much care as poſſible to put it in oppoſition to ſome terreſtrial object, that may render it more lively, by its dark colour; as a tree, tower, or ſome other building, that is a little high.

THIS

THIS principal *light* might alſo be heightened by a certain diſpoſition of clouds having a ſuppoſed light, or a light ingeniouſly incloſed between clouds, whoſe ſweet obſcurity ſpreads itſelf by little and little, on all hands. We have a great many examples of this in the *Flemiſh* ſchool, which beſt underſtood landſkip; as *Paul Bril*, *Brugel*, *Saveri*: And the *Sadelers* and *Merian's* prints give a clear idea of it, and wonderfully awaken the genius of thoſe who have the principles of the *claro-obſcuro*.

Of Off-ſkips and Mountains.

OFF-SKIPS have a near affinity with the ſky; it is the ſky which determines either the force or faintneſs of them: They are darkeſt when the ſky is moſt loaded, and brighteſt when it is moſt clear. They ſometimes intermix their ſhapes and lights; and there are times, and countries, where the clouds paſs between the mountains, whoſe tops riſe and appear above them. Mountains that are high, and covered with ſnow, are very proper to produce extraordinary effects in the off-ſkip, which are advantageous to the painter, and pleaſing to the ſpectator.

THE diſpoſition of off-ſkips is arbitrary; let them only agree with the *whole together* of the picture, and the nature of the country we would repreſent. They are uſually blue,

becauſe of the interpoſition of air between them and the eye: But they loſe this colour by degrees, as they come nearer the eye, and ſo take that which is natural to the objects.

IN diſtancing mountains, we muſt obſerve to join them inſenſibly by the *roundings off*, which the reflections make probable; and muſt, among other things, avoid a certain edgineſs in their extremities, which makes them appear in ſlices, as if cut with ſciſſors, and ſtuck upon the cloth.

WE muſt further obſerve, that the air, at the feet of mountains, being charged with vapours, is more ſuſceptible of light than at their tops. In this caſe, I ſuppoſe the main light to be ſet reaſonably high, and to enlighten the mountains equally, or that the clouds deprive them of the light of the ſun. But if we ſuppoſe the main light to be very low, and to ſtrike the mountains; then their tops will be ſtrongly enlighten'd, as well as every thing elſe in the ſame degree of light.

THO' the forms of things diminiſh in bigneſs, and colours loſe their ſtrength, in proportion as they recede from the firſt plan of the picture, to the moſt remote offſkip; as we obſerve in nature and common practice; yet this does not exclude the uſe of the accidents. Theſe contribute greatly to the wonderful in landſkip, when they are properly introduced, and when the artiſt has a juſt idea of their good effects.

Of

Of Verdure, or Turfing.

I CALL turfing, the greenneſs with which the herbs colour the ground: This is done ſeveral ways; and the diverſity proceeds not only from the nature of plants, which, for the moſt part, have their particular verdures, but alſo from the change of ſeaſons, and the colour of the earth, when the herbs are but thin ſown. By this variety, a painter may chuſe or unite, in the ſame tract of land, ſeveral ſorts of greens intermixed and blended together, which are often of great ſervice to thoſe who know how to uſe them; becauſe this diverſity of greens, as it is often found in nature, gives a character of truth to thoſe parts, where it is properly uſed. There is a wonderful example of this part of landſkip, in the view of *Mechlin*, by *Rubens*.

Of Rocks.

THOUGH rocks have all ſorts of ſhapes, and participate of all colours, yet there are, in their diverſity, certain characters which cannot be well expreſſed without having recourſe to nature. Some are in banks, and ſet off with beds of ſhrubs; others in huge blocks, either projecting or falling back; others conſiſt of large broken parts, conti-

guous to each other; and others, in ſhort, of an enormous ſize, all in one ſtone, either naturally, as free-ſtone, or elſe through the injuries of time, which in the courſe of many ages has worn away their marks of ſeparation. But, whatever their form be, they are uſually ſet out with clefts, breaks, hollows, buſhes, moſs, and the ſtains of time; and theſe particulars, well managed, create a certain idea of truth.

ROCKS are of themſelves gloomy, and only proper for ſolitudes; but, where accompanied with buſhes, they inſpire a freſh air; and, when they have waters, either proceeding from, or waſhing them, they give an infinite pleaſure, and ſeem to have a ſoul which animates them, and makes them ſociable.

Of Grounds or Lands.

A GROUND or land, in painters terms, is a certain diſtinct piece of land, which is neither too woody nor hilly. Grounds contribute, more than any thing, to the gradation and diſtancing of landſkip; becauſe they follow one another, either in ſhape, or in the *claro-obſcuro*, or in their variety of colouring, or by ſome inſenſible conjunction of one to another.

MULTIPLICITY of grounds, though it be often contrary to grand manner, does not quite

quite deſtroy it; for, beſides the extent of country which it exhibits, 'tis ſuſceptible of the accidents we have mentioned, and which, with good management, have a fine effect.

THERE is one nicety to be obſerved in grounds, which is, that in order to characterize them well, care muſt be taken, that the trees in them have a different verdure and different colours from thoſe grounds; though this difference, withal, muſt not be too apparent.

Of Terraces.

A TERRACE, in painting, is a piece of ground, either quite naked, or having very little herbage, like great roads and places often frequented. They are of uſe chiefly in the foregrounds of a picture, where they ought to be very ſpacious and open, and accompanied, if we think fit, with ſome accidental verdure, and alſo with ſome ſtones, which, if placed with judgment, give a terrace a greater air of probability.

Of Buildings.

PAINTERS mean by buildings any ſtructures they generally repreſent, but chiefly ſuch as are of a regular architecture, or at leaſt are moſt conſpicuous. Thus building is not ſo proper a name for the houſes of

country-people, or the cottages of ſhepherds, which are introduced into the rural taſte, as for regular and ſhowy edifices, which are always brought into the heroick.

BUILDINGS in general are a great ornament in landſkip, even when they are *Gothick*, or appear partly inhabited, and partly ruinous: they raiſe the imagination by the uſe they are thought to be deſigned for; as appears from antient towers, which ſeem to have been the habitations of fairies, and are now retreats for ſhepherds and owls.

POUSSIN has very elegantly handled the *Roman* manner of architecture in his works, as *Bourdon* has done the *Gothick*; which, however *Gothick*, fails not to give a ſublime air to his landſkips. *Little Bernard* has introduced into his ſacred ſtory, what I may call a *Babylonian* manner; which, extraordinary as it is, has its grandeur and magnificence. I would not quite reject ſuch pieces of architecture; they raiſe the imagination, and I am perſuaded, they would ſucceed in the heroick ſtyle, if they were placed among half-diſtant objects, and if we knew how to uſe them properly.

Of Waters.

MUCH of the ſpirit of landſkip is owing to the waters which are introduced in it. They appear in divers manners; ſometimes impetuous,

impetuous, as when a ſtorm makes them overflow their banks; at other times rebounding, as by the fall of a rock; at other times through unuſual preſſure, guſhing out and dividing into an infinity of ſilver ſtreams, whoſe motion and murmuring agreeably deceive both the eye and ear; at other times calm and purling in a ſandy bed; at other times ſo ſtill and ſtanding, as to become a faithful looking-glaſs, which doubles all the objects that are oppoſite to it; and, in this ſtate, they have more life than in the moſt violent agitation. Conſult *Bourdon*'s works, or at leaſt his prints, on this ſubject: he is one of thoſe who have treated of waters with the greateſt ſpirit, and beſt genius.

WATERS are not proper for every ſituation: But, to expreſs them well, the artiſt ought to be perfect maſter of the exactneſs of watry reflexions; becauſe they only make painted water appear as real: For practice alone, without exactneſs, deſtroys the effect, and abates of the pleaſure of the eye. The rule for theſe reflexions is very eaſy, and therefore the painter is the leſs pardonable for neglecting it.

BUT it muſt be obſerved, that tho' water be as a looking-glaſs, yet it does not faithfully repreſent objects, but when 'tis ſtill; for if it be in any motion, either in a natural courſe, or by the driving of the wind, its ſurface, becoming uneven, receives, on its ſurges,

ſurges, ſuch lights and ſhades, as, mixing with the appearance of the objects, confound both their ſhapes and colours.

Of the Foreground of a Picture.

AS it is the part of the foreground to uſher the eye into the piece, great care muſt be taken, that the eye meet with good reception; ſometimes by the opening of a fine terrace, whoſe deſign and workmanſhip may be equally curious; at other times, by variety of well diſtinguiſhed plants, and thoſe ſometimes flowered; at other times, by figures in a lively taſte, or other objects, either admirable for their novelty, or introduced, as by chance.

IN a word, the artiſt cannot too much ſtudy his foreground objects, ſince they attract the eye, impreſs the firſt character of truth, and greatly contribute to make the artifice of a picture ſucceſsful, and to anticipate our eſteem for the whole work.

I AM ſenſible, that there are very fine landſkips, with foregrounds, appearing to be well choſen, and carrying a great idea, but which are, nevertheleſs, very ſlightly finiſhed: I own, indeed, that this ſlightneſs ought to be pardoned, when it is ingenious, when it ſuits with the nature of the ground, and bears the character of truth: But it muſt be owned likewiſe, that this effect is very

very rare, and that it is to be feared, leſt this ſlight working ſhould give ſome idea of poverty, or of too great negligence: So that in whatever manner the foregrounds of a picture be diſpoſed, I would have the artiſt preſcribe it as a law to himſelf, to finiſh them with ſkill, and accurate workmanſhip.

Of Plants.

PLANTS are not always neceſſary in foregrounds, becauſe, as we have obſerved, there are ſeveral ways of making thoſe grounds agreeable. But, if we reſolve to draw plants there, we ought to paint them exactly after the life; or, at leaſt, among ſuch as we paint practically, there ought to be ſome more finiſhed than the reſt, and whoſe kinds may be diſtinguiſhed by the difference of deſign and colouring, to the end, that, by a probable ſuppoſition, they may give the others a character of truth. What has been ſaid here of plants, may be applied to the branches and barks of trees.

Of Figures.

IN compoſing landſkip, the artiſt may have intended to give it a character agreeable to the ſubject he has choſen, and which his figures ought to repreſent. He may alſo, and it commonly happens, have only thought

of

of his figures, after finiſhing his landſkip: The truth is, the figures, in moſt landskips, are made rather to accompany than to ſuit them.

I KNOW there are landskips ſo diſpoſed and ſituated, as to require only paſſing figures; which ſeveral good maſters, each in his ſtyle, have introduced, as *Pouſſin* in the heroick, and *Fouquier* in the rural, with all poſſible probability and grace: I know alſo, that reſting figures have been made to appear inwardly active. And theſe two different ways of treating figures are not to be blamed, becauſe they act equally, though in a different manner. It is rather inaction that ought to be blamed in figures; for in this condition, which robs them of all connexion with the landskip, they appear to be paſted on. But, without obſtructing the painter's liberty in this reſpect, I am perſuaded, that the beſt way to make figures valuable is, to make them ſo to agree with the character of the landskip, that it may ſeem to have been made purely for the figures. I would not have them either inſipid or indifferent, but to repreſent ſome little ſubject to awaken the ſpectator's attention, or elſe to give the picture a name of diſtinction among the curious.

GREAT care muſt be taken to proportion the ſize of the figures to the bigneſs of the trees, and other objects of the landskip: If they

they be too large, the picture will diſcover a little manner; and, if too ſmall, they will have the air of pygmies, which will deſtroy the worth of them, and make the landskip look enormous. There is, however, a greater inconvenience in making figures too large, than too ſmall; becauſe the latter at leaſt gives an air of greatneſs to all the reſt. But as landskip figures are generally ſmall, they muſt be touch'd with ſpirit, and ſuch lively colours as will attract, and yet preſerve probability, and a general union. The artiſt muſt, in fine, remember, that as the figures chiefly give life to a landskip, they muſt be diſperſed as conveniently as poſſible.

Of Trees.

I ALWAYS thought, that the beauty of trees was one of the greateſt ornaments of landskip; becauſe of the variety of their kinds, and their freſhneſs, but chiefly their lightneſs, which makes them ſeem, as being expoſed to the air, to be always in motion.

THOUGH diverſity be pleaſing in all the objects of landskip, 'tis chiefly in trees that it ſhews its greateſt beauty. Landskip conſiders both their kinds, and their forms. Their kinds require the painter's particular ſtudy and attention, in order to diſtinguiſh them from each other; for we muſt be able at firſt ſight to diſcover which are oaks, elms, firs, ſycamores,

camores, poplars, willows, pines, and other ſuch trees, which, by a ſpecifick colour, or touching, are diſtinguiſhable from all other kinds. This ſtudy is too large to be required in all its extent; and, indeed, few painters have attained ſuch a competent exactneſs in it as their art requires. But it is evident, that thoſe who come neareſt to perfection in it, will make their works infinitely pleaſing, and gain a great name.

BESIDES the variety which is found in each kind of tree, there is in all trees a general variety. This is obſerved in the different manners in which their branches are diſpoſed by a ſport of nature, which takes delight in making ſome very vigorous and thick, others more dry and thin; ſome more green, others more red or yellow. The excellence of practice lies in the mixture of theſe varieties: But if the artiſt can diſtinguiſh the ſorts but indifferently, he ought at leaſt to vary their makes and colours; becauſe repetition in landskip is as tireſome to the eye, as monotony in diſcourſe is to the ear.

THE variety of their makes is ſo great, that the painter would be inexcuſable not to put it in practice upon occaſion, eſpecially when he finds it neceſſary ſo awaken the ſpectator's attention; for, among trees, we diſcover the young and the old, the open and cloſe, tapering and ſquat, bending upwards

wards and downwards, ſtooping and ſhooting: In ſhort, the variety is rather to be conceived than expreſſed. For inſtance, the character of young trees is, to have long ſlender branches, few in number, but well ſet out; boughs well divided, and the foliage vigorous and well ſhaped: Whereas in old trees, the branches are ſhort, ſtocky, thick, and numerous; the tufts blunt, and the foliage unequal and ill ſhaped: But a little obſervation and genius will make us perfectly ſenſible of theſe particulars.

IN the various makes of trees, there muſt alſo be a diſtribution of branches, that has a juſt relation to, and probable connexion with, the boughs or tufts, ſo as mutually to aſſiſt each other in giving the tree an appearance of thickneſs and of truth. But, whatever their natures or manners of branching be, let it be remembred, that the handling muſt be lively and thin, in order to preſerve the ſpirit of their characters.

TREES likewiſe vary in their barks, which are commonly grey; but this grey, which in thick air, and low and marſhy places, looks blackiſh, appears lighter in a clear air: And it often happens, in dry places, that the bark gathers a thin moſs, which makes it look quite yellow; ſo that, to make the bark of a tree apparent, the painter may ſuppoſe it to be light upon a dark ground, and dark on a light one.

THE

THE obſervation of the different barks merits a particular attention; for it will appear, that, in hard woods, age chaps them, and thereby gives them a ſort of embroidery; and that, in proportion as they grow old, theſe chaps grow more deep. Any other accidents in barks may ariſe either from moiſture, or drineſs, or green moſſes, or white ſtains of ſeveral trees.

THE barks of white woods will alſo afford much matter for practice, if their diverſity be duly ſtudied: And this conſideration leads me to ſay ſomething of the ſtudy of landſkip, which I will do according to my own notion of it, without pretending to preſcribe my ſentiments to others.

Of the Study of Landſkip.

THE ſtudy of landſkip may be conſidered either with reſpect to beginners, or to thoſe who have made ſome advances in it.

BEGINNERS will find, in practice, that the chief trouble of landſkip lies in handling trees; and it is not only in practice methinks, but alſo in ſpeculation, that trees are the moſt difficult part of landſkip, as they are its greateſt ornament. But it is only propoſed here, to give beginners an idea of trees in general, and to ſhew them how to expreſs them well. It would be needleſs to point out to them the common effects of trees and

and plants, becauſe they are obvious to every one, yet there are ſome things, which, tho' not unknown, deſerve our reflection. We know, for inſtance, that all trees require air, ſome more, ſome leſs, as the chief cauſe of their vegetation and productions; and for this reaſon all trees (except the cypreſs, and ſome others of the ſame kind) ſeparate in their growth from one another, and from other ſtrange bodies as much as poſſible, and their branches and foliage do the ſame: Wherefore, to give them that air and thinneſs, which is their principal character, the branches, boughs, and foliage, muſt appear to fly from each other, to proceed from oppoſite parts, and be well divided. And all this without order; as if chance aided nature in the fanciful diverſity. But to ſay particularly how theſe trunks, branches, and foliages, ought to be diſtributed, would be needleſs, and only a deſcription of the works of great maſters: a little reflection on nature will be of more ſervice than all I can ſay on this head. By great maſters, I mean, ſuch as have publiſhed prints; for thoſe will give better ideas to young copyiſts, than even the paintings themſelves.

AMONG the many great maſters of all ſchools, I prefer *Titian*'s wooden prints, where the trees are well-ſhaped; and thoſe which *Cornelius Cort*, and *Agoſtino Carracche*, have

engraved. And I ſay again, that beginners can do no better than contract, above all things, an habit of imitating the touches of theſe great maſters, and of conſidering, at the ſame time, the perſpective of the branches and foliages, and obſerving how they appear, either when riſing, and ſeen from below; or when ſinking, and ſeen from above; or when fronting, and viewed from a point; or when they appear in profile; and, in a word, when ſet in the various views which nature preſents them in, without altering their characters.

AFTER having ſtudied and copied, with the pen or crayon, firſt the prints, and then the deſigns, of *Titian* and *Carracche*, the ſtudent ſhould imitate with the pencil thoſe touches which they have moſt diſtinctly ſpecified, if their paintings can be procured; but ſince they are ſcarce, others ſhould be got which have a good character for their touching; as thoſe of *Fouquier*, who is a moſt excellent model: *Paul Bril*, *Breugel*, and *Bourdon*, are alſo very good; their touching is neat, lively, and thin.

AFTER having duly weighed the nature of trees, their ſpread and order, and the diſpoſition of their branches, the artiſt muſt get a lively idea of them, in order to keep up the ſpirit of them throughout, either by making them apparent and diſtinct in the fore-

fore-grounds, or obſcure and confuſed in proportion to their diſtance.

AFTER having thus gained ſome knowledge in good manner, it will next be proper to ſtudy after nature, and to chuſe and rectify it, according to the idea which the aforeſaid great maſters had of it. As to perfection, it can only be expected from long practice and perſeverance. This, methinks, is what concerns thoſe, who, having an inclination for landſkip, would take the proper methods for beginning it well.

AS for thoſe who have made ſome advances in this part of painting, it is proper they ſhould collect the neceſſary materials for their further improvement, and ſtudy thoſe objects at leaſt, which they ſhall have moſt frequent occaſion to repreſent.

PAINTERS uſually compriſe, under the word *ſtudy*, any thing whatever, which they either deſign or paint ſeparately, after the life; whether figures, heads, feet, hands, draperies, animals, mountains, trees, plants, flowers, fruits, or whatever may confirm them in the juſt imitation of nature: The drawing of theſe things, I ſay, is what they call *ſtudy*; whether they be for inſtruction in deſign, or only to aſſure them of the truth, and to perfect their work. Be it as it will, this word *ſtudy* is the more properly uſed by painters, as in the diverſity of

nature they are daily making new diſcoveries, and confirming themſelves in what they already know.

As the landſkip-painter need only ſtudy ſuch objects as are to be met with in the country, I would recommend to him ſome order, that his drawings may be always at hand when he wants them. I could wiſh, for inſtance, that he copied after nature, on ſeparate papers, the different effects of trees in general, and the different effects of each kind in particular, with their trunks, foliage, and colours. I would have him alſo take the ſame method with ſome ſorts of plants; becauſe their variety is a great ornament to terraces on fore-grounds.

I WOULD have him likewiſe ſtudy the effects of the ſky in the ſeveral times of the day, and ſeaſons of the year, in the various diſpoſitions of clouds, both in ſerene, thundering, and ſtormy weather. And in the off-skip, the ſeveral ſorts of rocks, waters, and other principal objects.

THESE drawings, which may be made at times, ſhould be collected together; and all that relate to one matter, be put into a book, to which the artiſt may have recourſe at any time for what he wants.

NOW, if the fine effects of nature, whether in ſhape or colour, whether for an intire picture, or a part of one, be the artiſt's ſtudy, and if the difficulty lies in chuſing thoſe

thoſe effects well, he muſt for this purpoſe be born with good ſenſe, good taſte, and a fine genius; and this genius muſt be cultivated by the obſervations which ought to be made on the works of the beſt maſters, how they choſe nature, and how, while they corrected her, according to their art, they preſerved her character. With theſe advantages, derived from nature, and perfected by art, the painter can't fail to make a good choice; and, by diſtinguiſhing between the good and the bad, muſt needs find great inſtruction, even from the moſt common things.

TO improve themſelves in this kind of ſtudies, painters have taken ſeveral methods: And, I believe, it will not be here impertinent to mention thoſe I have ſeen practiſed, and of which I myſelf have ſome experience.

THERE are ſome artiſts who have deſigned after nature, and in the open fields; and have there quite finiſhed thoſe parts, which they had choſen, but without adding any colour to them.

OTHERS have drawn, in oil-colours, in a middle tint, on ſtrong paper; and found this method convenient, becauſe, the colours ſinking, they could put colour on colour, tho' different from each other. For this purpoſe they took with them a flat box, which commodiouſly held their pallet, pencils,

cils, oil, and colours. This method, which indeed requires ſeveral implements, is doubtleſs the beſt for drawing nature more particularly, and with greater exactneſs, eſpecially if, after the work be dry and varniſh'd, the artiſt return to the place where he drew, and retouch the principal things after nature.

OTHERS have only drawn the out-lines of objects, and ſlightly waſh'd them in colours near the life, for the eaſe of their memory. Others have attentively obſerved ſuch parts as they had a mind to retain, and contented themſelves with committing them to their memory, which upon occaſion gave them a faithful account of them. Others have made drawings in paſtil and waſh together. Others, with more curioſity and patience, have gone ſeveral times to the places which were to their taſte: The firſt time they only made choice of the parts, and drew them correctly; and the other times were ſpent in obſerving the variety of colouring, and its alterations through change of light.

NOW theſe ſeveral methods are very good, and each may be practiſed as beſt ſuits the ſtudent and his temper: But they require the neceſſaries of painting, as colours, pencils, paſtils, and leiſure. Nature, however, at certain times, preſents extraordinary, but tranſient beauties, and ſuch as can be of no ſervice to the artiſt, who has not as much time as is neceſſary to imitate what he admires.

mires. The beſt way, I think, to make advantage of ſuch momentary occaſions, is this:

THE painter being provided with a quire of paper, and a black lead pencil, let him quickly, but ſlightly, deſign what he ſees extraordinary; and, to remember the colouring, let him mark the principal parts with characters, which he may explain at the bottom of the paper, as far as is neceſſary for himſelf to underſtand them: A cloud, for inſtance, may be mark'd *A*, another cloud *B*, a light *C*, a mountain *D*, a terrace *E*, and ſo on. And having repeated theſe letters at the bottom of the paper, let him write againſt each, that 'tis of ſuch or ſuch a colour; or for greater brevity, only *blue*, *red*, *violet*, *grey*, &c. or any other ſhorter abbreviation. After this he muſt go to painting as ſoon as poſſible; otherwiſe moſt of what he has obſerved will, in a little time, ſlip out of his memory. This method is the more uſeful, as it not only prevents our loſing an infinity of ſudden and tranſitory beauties, but alſo helps, by means of the aforeſaid marks and characters, to perfect the other methods I have mentioned.

IF it be aſk'd, Which is the propereſt time for theſe ſtudies? I anſwer, that nature ſhould be ſtudied at all times, becauſe ſhe is to be repreſented at all ſeaſons; but

autumn yields the moſt plentiful harveſt for her fine effects: the mildneſs of that ſeaſon, the beauty of the ſky, the richneſs of the earth, and the variety of objects, are powerful inducements with the painter, to make the proper inquiries for improving his genius, and perfecting his art.

BUT as we cannot ſee nor obſerve every thing, 'tis very commendable to make uſe of other mens ſtudies, and to look upon them as if they were our own. *Raphael* ſent ſome young men into *Greece*, to deſign ſuch things as he thought would be of ſervice to him, and accordingly made uſe of them to as good purpoſe as if he himſelf had deſigned them on the ſpot: For this, *Raphael* is ſo far from deſerving cenſure, that he ought, on the contrary, to be commended; as an example, that painters ought to leave no way untried for improving in their profeſſions. The landſkip-painter may accordingly make uſe of the works of all thoſe who have excelled in any kind, in order to acquire a good manner; like the bees, which gather their variety of honey from flowers.

General

General Remarks on LANDSKIP.

AS the general rules of painting are the baſis of all the ſeveral kinds of it, we muſt refer the landſkip-painter to them, or rather ſuppoſe him to be well acquainted with them. We ſhall here only make ſome general remarks on this kind of painting.

1. LANDSKIP ſuppoſes the knowledge and practice of the principal rules in *perſpective*, in order to maintain probability.

2. THE nigher the leaves of trees are to the earth, the larger they are, and the greener; as being apteſt to receive, in abundance, the ſap which nouriſhes them: and the upper branches begin firſt to take the redneſs or yellowneſs which colours them in autumn. But 'tis otherwiſe in plants; for their ſtocks renew all the year round, and their leaves ſucceed one another, at a conſiderable diſtance of time, inſomuch that nature, employed in producing new leaves to adorn the ſtock as it riſes, does by degrees deſert the under ones; which, having firſt performed their office, are the firſt that die: But this effect is more viſible in ſome than others.

3. THE under parts of all leaves are of a brighter green than the upper, and almoſt always

always incline to the ſilveriſh; and thoſe which are wind-ſhaken are known from others by that colour: But if we view them from beneath, when penetrated by the ſun's rays, they diſcover ſuch a fine and lively green as is far beyond all compariſon.

4. THERE are five principal things which give ſpirit to landſkip, *to wit*, figures, animals, waters, wind-ſhaken trees, and thinneſs of pencilling; to which add ſmoke, when there's occaſion to introduce it.

5. WHEN one colour predominates throughout a landskip, as one green in ſpring, or one red in autumn, the piece will look either as of one colour, or elſe as unfiniſh'd. I have ſeen many of *Bourdon*'s landskips, which, by handling the corn one way throughout, have loſt much of their beauty, tho' the ſituations and waters were very pleaſant. The ingenious painter muſt endeavour to correct, and, as they ſay, redeem the harſh unſightly colouring of winter and ſpring by means of figures, waters, and buildings; for ſummer and autumn ſubjects are of themſelves capable of great variety.

6. TITIAN and *Carracche* are the beſt models for inſpiring good taſte, and leading the painter into a good track, with regard to forms and colours. He muſt uſe all his efforts to gain a juſt idea of the principles which

which thoſe great men have left us in their works; and to have his imagination filled with them, if he would advance by degrees towards that perfection, which the artiſt ſhould always have in view.

7. THE landſkips of theſe two maſters teach us a great many things, of which diſcourſe can give us no exact idea, nor any general principle. Which way, for example, can the meaſures of trees in general be determined, as we determine thoſe of the human body? The tree has no ſettled proportions; moſt of its beauty lies in the contraſt of its branches, an unequal diſtribution of boughs, and, in ſhort, a kind of whimſical variety, which nature delights in, and of which the painter becomes a judge, when he has thoroughly reliſhed the works of the two maſters aforeſaid. But, I muſt ſay, in *Titian*'s praiſe, that the path he ſtruck out is the ſureſt; becauſe he has exactly imitated nature in its variety with an exquiſite taſte, and fine colouring: Whereas *Carracche*, tho' an able artiſt, has not, more than others, been free from manner in his landſkip.

8. ONE of the greateſt perfections of landſkip, in the variety it repreſents, is a faithful imitation of each particular character: As its greateſt fault is, a licentious practice, which brings us to do things by rote.

9. AMONG

9. AMONG thoſe things which are painted practically, we ought to intermix ſome done after nature, to induce the ſpectator to believe, that all are ſo.

10. AS there are ſtyles of thought, ſo there are alſo ſtyles of execution. I have handled the two relating to thought, *to wit*, the heroick and paſtoral; and find that there are two alſo with regard to execution, *to wit*, the firm ſtyle, and the poliſhed; theſe two concern the pencil, and the more or leſs ingenious way of conducting it. The firm ſtyle gives life to work, and excuſes for bad choice; and the poliſhed finiſhes and brightens every thing; it leaves no employment for the ſpectator's imagination, which pleaſes itſelf in diſcovering and finiſhing things which it aſcribes to the artiſt, though, in fact, they proceed only from itſelf. The poliſhed ſtyle degenerates into the ſoft and dull, if not ſupported by a good opening or ſituation; but when thoſe two characters meet, the picture is fine.

11. HAVING thus taken a ſurvey of the principal parts of landſkip, having ſpoken of the ſtudy proper for it, and made ſome general remarks on this kind of painting; I queſtion not but ſeveral readers, that this work may be made leſs defective, wiſh me to ſay ſomething of the practice and uſe of colours. But as every man has his own

particular

particular practice, and the uſe of colours comprehends a part of the ſecrets in painting; we muſt expect a minute account of them only from the friendſhip and converſation of the ableſt painters, and join their opinions to our own experience.

OF

OF PORTRAITURE.

IF painting be an imitation of nature, 'tis doubly ſo in a portrait; which not only repreſents a man in general, but ſuch an one as may be diſtinguiſhed from all others. And as the greateſt perfection of a portrait is extreme likeneſs, ſo the greateſt of its faults is to reſemble a perſon for whom it was not made; ſince there are not in the world two perſons quite like one another. But before we proceed to the particulars which let us into the knowledge of this imitation, 'tis neceſſary, for ſhortening this diſcourſe, to take a view of ſome general propoſitions, which are preparatory to what I am going to ſay, and will make amends for what I ſhall omit.

I.

IMITATION is the eſſence of painting, and good choice is to this eſſence what the virtues are to a man; they raiſe the value of it. For this reaſon, 'tis extremely the painter's intereſt to chuſe none but good heads, or favourable moments for drawing them,

them, and ſuch poſitions as may ſupply the want of a fine natural.

II.

THERE are views of the natural, more or leſs advantageous; all depends upon turning it well, and taking it in the favourable moment.

III.

THERE is not a ſingle perſon in the world who has not a peculiar character, both in body and face.

IV.

SIMPLE and genuine nature is more proper for imitation, and is a better choice, than nature much formed, and embelliſhed too artificially.

V.

TO adorn nature too much is doing it a violence; and the action which attends it can never be free, when its ornaments are not eaſy. In ſhort, in proportion as we adorn nature, we make it degenerate from itſelf, and bring it down to art.

VI.

SOME means are more advantageous than others, to come to the ſame end.

VII.

WE muſt not only imitate what we do ſee in nature, but alſo what we may poſſibly ſee, that is advantageous in art.

VIII.

VIII.

THINGS are valuable by compariſon; and it is only by this we are enabled to make a right judgment of them.

IX.

PAINTERS eaſily accuſtom themſelves to their own tints, and the manner of their maſters: And after this habit is rooted in them, they view nature not as ſhe really is, but as they are uſed to paint her.

X.

'TIS very difficult to make a picture, the figures of which are as big as the life, to have its effect near, as at a diſtance. A learned picture pleaſes the ignorant only when it is at ſome diſtance; but judges will admire its artifice near, and its effect at a diſtance.

XI.

KNOWLEDGE makes work pleaſant and eaſy. The traveller who knows his road, comes to his journey's end with more ſpeed and certainty than he who inquires, and gropes it out.

XII.

'TIS proper, before we begin a work, to meditate upon it, and to make a nice colour'd ſketch of it, for our own ſatisfaction, and an help to the memory.

WE cannot too much reflect on theſe propoſitions; and it is neceſſary to be ſo well acquainted with them, that they may preſent

preſent themſelves to our mind, of their own accord, without our being at the trouble to recal them to our memory, when we are at work.

THERE are four things neceſſary to make a portrait perfect; air, colouring, attitude, and dreſs.

1. *Of Air.*

THE air reſpects the lines of the face, the head-attire, and the ſize.

THE lines of the face depend upon exactneſs of draught, and agreement of the parts; which all together muſt repreſent the phyſiognomy of the perſon painted, in ſuch manner, that the picture of his body may ſeem to be alſo that of his mind.

IT is not exactneſs of deſign in portraits, that gives ſpirit and true air, ſo much as the agreement of the parts at the very moment when the diſpoſition and temperament of the ſitter are to be hit off. We ſee ſeveral portraits, which, though correctly deſigned, have a cold, languiſhing, and ſtupid air; whilſt others, leſs correct in deſign, ſtrike us however, at firſt ſight, with the ſitter's character.

FEW painters have been careful enough to put the parts well together: Sometimes the mouth is ſmiling, and the eyes are ſad; at other times, the eyes are chearful, and the cheeks lank; by which means their work

has a falſe air, and looks unnatural. We ought therefore to mind, that, when the ſitter puts on a ſmiling air, the eyes cloſe, the corners of the mouth draw up towards the noſtrils, the cheeks ſwell, and the eyebrows widen: But in a melancholy air theſe parts have a contrary effect.

THE eyebrows, being raiſed, give a grave and noble air; but if arch'd, an air of aſtoniſhment.

OF all the parts of the face, that which contributes moſt to likeneſs is the noſe; 'tis therefore of great moment to ſet and draw it well.

THOUGH the hair of the head ſeem to be part of the dreſs, which is capable of various forms, without altering the air of the face, yet the head-attire, which one has been moſt accuſtomed to, creates ſuch a likeneſs, that we ſcarce know a familiar acquaintance on his putting on a periwig ſomewhat different from that which he uſed to wear. 'Tis neceſſary, therefore, as far as poſſible, to take the air of the head-ornament, and make it accompany and ſet off that of the face, if there be no reaſon to the contrary.

AS to the ſtature, it contributes ſo much to likeneſs, that we very often know people without ſeeing their face; 'tis therefore extremely proper to draw the ſize after the ſitter himſelf, and in ſuch an attitude as we think

think fit; which was *Vandyke*'s method. Here let us remark, that, in ſitting, the perſon appears to be of a leſs free make, through the heaving of his ſhoulders; wherefore, to adjuſt his ſize, 'tis proper to make him ſtand for a ſmall time, ſwaying in the poſture we would give him, and then make our obſervation. But here occurs a difficulty, which I ſhall endeavour to examine:

Whether 'tis proper, in Portraiture, to correct the Defects of Nature.

LIKENESS being the eſſence of portraiture, it would ſeem, that we ought to imitate defects as well as beauties, ſince by this means the imitation will be more complete: It would be even hard to prove the contrary, to one who would undertake the defence of this poſition. But ladies and gentlemen do not much approve of thoſe painters who entertain ſuch ſentiments, and put them in practice. I have known ladies frankly own, that they had no value for a painter who made a ſtrong likeneſs; and that they had rather their pictures had much leſs reſemblance, and more beauty. It is certain, that ſome complaiſance, in this reſpect, is due to them; and I queſtion not, but their pictures may be made to reſemble, without diſpleaſing them: for the effectual likeneſs is a juſt agreement of the parts that

are painted, with thoſe of nature; ſo that we may be at no loſs to know the air of the face, and the temper of the perſon, whoſe picture is before us. This being laid down, I ſay, that all deformities, when the air and temper may be diſcovered without them, ought to be either corrected or omitted in womens and young mens portraits. A noſe ſomewhat awry may be help'd, or a ſhriveled neck, or high ſhoulders, adapted to good air, without going from one extreme to another: But this muſt be done with great diſcretion; for by endeavouring to correct nature too much, we inſenſibly fall into a method of giving a general air to all our portraits; juſt as, by confining ourſelves too much to the defects and littleneſs of nature, we are in danger of falling into the low and taſteleſs manner.

BUT in the faces of heroes, and men of rank, diſtinguiſhed either by dignities, virtues, or great qualities, we cannot be too exact, whether the parts be beautiful or not: for portraits of ſuch perſons are to be ſtanding monuments to poſterity; in which caſe, every thing in a picture is precious that is faithful. But after whatever manner the painter acquits himſelf in this point, let him never forget good air nor grace, and that there are, in the natural, advantageous moments for hitting them off.

2. *Of*

2. *Of Colouring.*

COLOURING, in portraiture, is an effuſion of nature, diſcovering the true tempers of perſons; and the temper being eſſential to likeneſs, it ought to be handled as exactly as the deſign. This part is the more valuable, as 'tis rare and difficult to hit. A great many painters have come to a likeneſs by ſtrokes and outlines; but, certainly, they are few, who have ſhewn in colours the tempers of perſons.

TWO points are neceſſary in colouring; exactneſs of tints, and the art of ſetting them off. The former is acquired by practice, in examining and comparing the colours we ſee in life, with thoſe by which we would imitate it: and the art of theſe tints conſiſts in knowing what one colour will produce when ſet by another, and in making good what either diſtance or time may abate of the glow and freſhneſs of the colours.

A PAINTER who does nothing more than what he ſees, will never arrive at a perfect imitation; for though his work may ſeem, on the eaſel, to be good to him, it may not appear ſo to others, and perhaps even to himſelf, at a diſtance. A tint, which, near, appears disjoined, and of one colour, may look of another at a diſtance,

and to be confounded in the maſs it belongs to. If you would have your work, therefore, to produce a good effect in the place where 'tis to hang, both the colours and lights muſt be a little loaded, but learnedly, and with diſcretion. In this point conſult *Titian*, *Rubens*, *Vandyke*, and *Rembrant*'s methods; for, indeed, their art is wonderful.

THE tints uſually require three times of obſervation. The firſt is, at the perſon's firſt ſitting down, when he has more ſpirit and colour than ordinary; and this is to be noted in the firſt hour of his ſitting. The ſecond is, when, being compoſed, his look is as uſual; which is to be obſerved in the ſecond hour. And the third is, when, through tireſomeneſs by ſitting in one poſture, his colour alters to what wearineſs uſually creates. On which account, 'tis beſt to keep to the ſitter's uſual tint a little improved. He may alſo riſe, and take ſome turns about the room, to gain freſh ſpirits, and ſhake off or prevent tireſomeneſs.

IN draperies, all ſorts of colours do not ſuit all ſorts of perſons. In mens portraits, we need only obſerve great truth, and great force; but, in womens, there muſt alſo be charms; whatever beauty they have, muſt appear in a fine light, and their blemiſhes muſt by ſome means or other be ſoftened. For this reaſon, a white, lively, and bright tint,

tint, ought never to be ſet off by a fine yellow, which would make it look like plaſter, but rather by colours inclining to green, blue, or grey, or ſuch others as, by their oppoſition, may make the tint appear more fleſhy than uſual in fair women. *Vandyke* often made a fillemot-colour'd curtain for his ground; but that colour is ſoft and brown. Brown women, on the other hand, who have yellow enough in their tints to ſupport the character of fleſhineſs, may very well have yellowiſh draperies, in order to bring down the yellow of their tints, and make them look the freſher; and, near very high-colour'd and lively carnations, linen does wonders.

IN grounds, two things are obſervable, the tone, and the colour. The colour is to be conſidered in the ſame manner as thoſe of draperies, with reſpect to the head. The tone muſt be always different from the maſs it ſupports, and of which it is the ground, that the objects coming upon it may not ſeem tranſparent, but ſolid and raiſed. The colour of the hair of the head uſually determines the tone of the ground; and, when the former is a bright cheſnut, we are often embaraſſed, unleſs help'd by means of a curtain, or ſome accident of the *claro-obſcuro*, ſuppoſed to be behind, or unleſs the ground is a ſky.

WE muſt further obſerve, that where a ground is neither curtain nor landſkip, or ſuch-like, but is plain and like a wall, it ought to be very much party-colour'd, with almoſt imperceptible patches or ſtains; for, beſides its being ſo in nature, the picture will look the more grand.

3. *Of Attitude, or Poſture.*

ATTITUDES ought to ſuit the ages and qualities of perſons, and their tempers. In old men and women they ſhould be grave, majeſtick, and ſometimes bold: And generally in women, they ought to have a noble ſimplicity, and modeſt chearfulneſs; for modeſty ought to be the character of women; a charm infinitely beyond coquetry! and indeed coquets themſelves care not to be painted ſuch.

ATTITUDES are of two kinds; one in motion, the other at reſt. Thoſe at reſt may ſuit every perſon, but thoſe in motion are proper for young people only, and are hard to be expreſſed; becauſe a great part of the hair and drapery muſt be moved by the air; motion, in painting, being never better expreſſed than by ſuch agitations. The attitudes at reſt muſt not appear ſo much at reſt, as to ſeem to repreſent an inactive perſon, and one who ſits for no other purpoſe but to be a copy. And though the figure

that

that is repreſented be at reſt, yet the painter, if he thinks fit, may give it a flying drapery, provided the ſcene or ground be not a chamber, or cloſe place.

IT is above all things neceſſary, that the figures which are not employed, ſhould appear to ſatisfy the ſpectator's curioſity; and for this purpoſe ſhew themſelves in ſuch an action as ſuits their tempers and conditions, as if they would inform him what they really were: and as moſt people pretend to ſincerity, honeſty, and greatneſs of mind, we muſt avoid, in attitudes, all manner of affectation; every thing there muſt appear eaſy and natural, and diſcover more or leſs ſpirit, nobleneſs, and majeſty, in proportion to the perſon's character and dignity. In ſhort, the portraits, in this ſort of attitudes, muſt ſeem to ſpeak to us of themſelves, and, as it were, to ſay to us —— *Stop, take notice of me: I am that invincible king, ſurrounded with majeſty —— I am that valiant commander who ſtruck terror every-where; or who, by my good conduct, have had ſuch glorious ſucceſs —— I am that great miniſter, who knew all the ſprings of politicks —— I am that magiſtrate of conſummate wiſdom and probity —— I am that man of letters who is abſorbed in the ſciences —— I am that wiſe and ſedate perſon, whom the love of philoſophy has raiſed above deſires and ambition —— I am that pious, learned, and vigilant prelate*

late —— *I am that protector of the fine arts, and lover of virtue* —— *I am that famous artisan, who was so singular in his profession*, &c. And, in women, the language ought to be —— *I am the wise princess, whose grand air inspires respect and confidence* —— *I am that high-spirited lady, whose noble manners command esteem*, &c. —— *I am that virtuous, courteous, and modest lady*, &c. —— *I am that chearful lady, who delight in smiles and joy*, &c. And so of others. In a word, the attitudes are the language of portraits, and the skilful painter ought to give great attention to them.

BUT the best attitudes, in my opinion, are such as induce the spectator to think, that the sitter took a favourable opportunity of being seen to advantage, and without affectation. There is only one thing to be observed, with regard to womens portraits, in whatever attitude they are placed; which is, that they sway in such a manner, as to give their face but little shade; and that we carefully examine, whether the lady appears most beautiful, in a smiling, or in a serious air, and conduct ourselves accordingly. Let us now proceed to the next article.

4. *Of Dress.*

BY the word *dress* I understand the drapery which cloathes a person painted, and the

the manner in which it is fitted. Every perſon muſt be cloathed according to his quality; and, in painting, it is only the dreſs that can make a diſtinction of perſons: But, beſides keeping to the rank and quality of the perſon who is drawn, his drapery muſt alſo be well choſen, and well caſt.

VERY rich cloaths ſeldom become men, and much lacing is beneath their gravity. Women ought to be adorned in a negligent manner, but without departing from their dignity and nobleneſs; and when men and women inſiſt on other management, the artiſt muſt ſeek his pleaſure in imitating what they would have done.

VARIETY of ſtuffs gives a work the character of truth; but imaginary draperies deſtroy it. At this time, moſt portraits are drapered in a very odd manner; but whether this is proper, we ſhall here endeavour to examine.

THE partiſans for this new kind of drapery alledge, that the *French* modes being very changeable, portraits become ridiculous in five or ſix years after they are drawn; whereas the dreſſes, that are made after the painter's fancy, always ſtand: that womens habits have ridiculous ſleeves, which keep their arms locked up, in a manner that is very ſtiff, and neither favourable to nature nor painting; and that the cuſtom which has prevailed, by little and little, of painting

ing draperies in this manner, ought to be no more followed in this particular, than in any other.

OTHERS, on the contrary, maintain, that modes are eſſential to portraiture, and are not only of ſervice to the perſon painted, but alſo monuments of the times: that portraits, as they are a part of hiſtory, ought to be faithful in every reſpect; which, ſay they, is ſo true, that we ſhould, at this day, be very ſorry to ſee, in medals, bas-reliefs, and other antiquities, the *Romans* cloathed in different habits from thoſe they wore; and that it would appear ridiculous to ſee their portraits in a *Greek* dreſs, as ours are often ſo by being in a *Roman*; at leaſt we ſhould be led by this means into an error. As to modes growing ridiculous in ſix years, they anſwer, That we muſt not impute it to the mode, ſince 'twas once thought handſome; but rather to the underſtanding, which is apt to judge of things, not by their relation to the time when they exiſted, but by their agreement with the preſent. They add, that although this averſion to mode may be excuſable in real dreſs, 'tis, nevertheleſs, in painting, a weakneſs which the underſtanding takes in at the eye; and that it ought rather to be an uſeful diverſion, and a pleaſing inſtruction, to ſee, that at ſuch times people wore broad bands; at others, ruffs, bonnets, hanging ſleeves, caps, ſhort hair, ſlaſhed doublets,

doublets, ſcallop'd point-bands, and the like; which modes inform us of the times when thoſe perſons flouriſh'd, as the perſons ſhew us the times when thoſe modes prevailed. They alledge alſo the authority of antient painters of repute; as *Titian*, *Raphael*, *Paol Veroneſe*, *Tintoret*, the *Carracchis*, *Vandyke*, and, in ſhort, all portraitiſts before this ſhifting of modes came into uſe, which the women have introduced into *France* within theſe twenty or thirty years.

NOW to give ſome deciſion between theſe two parties, the truth appears to me to be this; that 'tis more difficult to give modiſh habits ſome agreeable air in painting, than to cloathe portraits handſomely, when the painter is left to his own liberty. I think alſo, that modiſh habits might ſometimes be proper for family portraits, and ſometimes the drapery of ſome virtue, or attribute, or *Pagan* divinity.

Of Practice in Portraiture.

I CANNOT but think, that every man, having a peculiar caſt of mind, has alſo a peculiar manner of purſuing his ends; and that one may have the ſame ſucceſs, by taking different ways: It is alſo my opinion, that every man ought in this reſpect to follow the bent of his own genius, and take the road he finds the ſhorteſt, and moſt convenient.

venient. I ſhall therefore ſay nothing particular upon this ſubject, but only obſerve in general, that portraiture requires three different ſittings and operations; *to wit*, dead-colouring, ſecond-colouring, and retouching or finiſhing. Before the painter dead-colour, he muſt attentively conſider what aſpect will beſt ſuit the ſitter, by putting him in different poſitions, if we have not any ſettled deſign before us; and, when we have determined this, 'tis of the laſt conſequence to put the parts well together, by comparing always one part with another; for not only the portrait acquires a greater likeneſs, when well deſigned, but 'tis troubleſome to make alterations at the ſecond ſitting, when the artiſt muſt only think of painting; that is, of diſpoſing and uniting his colours.

EXPERIENCE tells us, that the dead-colouring ought to be clean, becauſe of the ſlope and tranſparency of the colours, eſpecially in the ſhades; and when the parts are well put together, and become clammy, they muſt be judiciouſly ſweetened and melted into each other, yet without taking away the air of the picture, that the painter may have the pleaſure of finiſhing it, in proportion as he draws. But if fiery genius's do not like this method of ſcumbling, let them only mark the parts ſlightly, and ſo far as is neceſſary for giving an air.

IN dead-colouring, 'tis proper to put in rather too little than too much hair about the forehead; that, in finiſhing, we may be at liberty to place it where we pleaſe, and to paint it with all poſſible ſoftneſs and delicacy. If, on the contrary, you ſketch upon the forehead a lock which may appear to be of a good taſte, and becoming the work, you may be puzzled in finiſhing it, and not find the life exactly in the ſame poſition as you would paint it. But this obſervation is not meant for men of ſkill, and conſummate experience, who have nature in their heads, and make her ſubmit to their ideas.

THE buſineſs of the ſecond ſitting is, to put the colours well in their places, and to paint them in a manner that is ſuitable to the ſitter, and to the effect we propoſe: But before they are made clammy, we ought to examine afreſh, whether the parts are rightly placed, and here and there to give ſome touches towards likeneſs, that, when we are aſſured of it, the work may go on with greater ſatisfaction. If the painter underſtands what he is about, and the portrait be juſtly deſigned, he ought, as much as poſſible, to work quick; the ſitter will be better pleaſed, and the work will by this means have the more ſpirit and life. But this readineſs is only the effect of long ſtudy and experience; for we may well be allowed a conſiderable

conſiderable time to find out a road that is eaſy, and ſuch as we muſt often travel in.

BEFORE we retouch or finiſh, 'tis proper to terminate the hair, that, on finiſhing the carnations, we may be abler to judge of the effect of the whole head.

IF, at the ſecond ſitting, we cannot do all we intended, which often happens; the third makes up the loſs, and gives both ſpirit, phyſiognomy, and character.

IF we would paint a portrait at once, we muſt load the colouring, but neither ſweeten, nor drive, nor very much oil it; and, if we dip the pencil in varniſh as the work advances, this will readily enable us to put colour on colour, and to mix them without driving.

THE uſe and ſight of good pictures give greater light into things than words can expreſs: What hits one artiſt's underſtanding and temper, may be diſagreeable to another's; and almoſt all painters have taken different ways, though their principles were often the ſame.

THE famous *Jabac*, a man well known to all the lovers of the fine arts, and a friend of *Vandyke*, who thrice drew his picture, told me, that, as he once obſerved to him, how little time he beſtowed on his portraits,

Vandyke

Vandyke answered †, *That at first he work'd hard, and took great pains, to acquire a reputation, and also to get a swift hand, against the time he should work for his kitchen. Vandyke*'s custom, as *Jabac* told me, was this: He appointed both the day and hour for the person's sitting, and work'd not above an hour on any portrait, either in rubbing in or finishing; so that as soon as his clock informed him, that the hour was out, he rose up, and made a bow to the sitter, to signify, that he had done enough for that day, and then appointed another hour some other day; whereupon his servant came to clean his pencils, and brought a fresh pallet, whilst he was receiving another sitter, whose day and hour he had before appointed. By this method he work'd on several pictures the same day, with extraordinary expedition.

AFTER having lightly dead-colour'd the face, he put the sitter into some attitude which he had before contrived; and on grey paper, with white and black crayons, he designed, in a quarter of an hour, his shape and drapery, which he disposed in a grand manner, and an exquisite taste. After this

† *Jabac*'s observation has, according to *English* tradition, been made to *Vandyke* by others; and his answer then was, *That he at first work'd for reputation, but now for his kitchen.* If both reports be true, *Vandyke* seems to have had a very early view of his kitchen.

he gave the drawing to the ſkilful people he had about him, to paint after the ſitter's own cloaths, which, at *Vandyke*'s requeſt, were ſent to him for that purpoſe. When his diſciples had done what they could to theſe draperies, he lightly went over them again; and ſo, in a little time, by his great knowledge, diſplayed the art and truth which we at this day admire in them. As for hands, he had in his houſe people of both ſexes, whom he paid, and who ſerved as models.

I MENTION this conduct of *Vandyke*, rather to gratify the reader's curioſity, than to excite his imitation; he may chuſe as much of it as he pleaſes, and ſuits his own genius, and leave the reſt. For my part, I diſlike no part of it, except that of ſitting only one hour, which I think too little.

I MUST obſerve by the way, that there is nothing ſo rare as fine hands, either in deſign or colouring. 'Tis therefore convenient to cultivate, if we can, a friendſhip with ſome woman, who will take pleaſure in ſerving for a copy: The way to win them is, to praiſe their beauty exceedingly. But if an opportunity ſerves of copying hands after *Vandyke*, it muſt not be let ſlip; for he drew them with a ſurpriſing delicacy, and an admirable colouring.

'TIS of great ſervice to copy after the manners which come neareſt to nature; as are thoſe

thoſe of *Titian* and *Vandyke*. We muſt, at ſuch times, believe them to be nature itſelf, and, at ſome diſtance, conſider them as ſuch, and ſay to ourſelves —— *What colour and tint ſhall I uſe for ſuch a part?* And then, coming near the picture, we ought to examine, whether we are right, or not; and to make a fixed rule of what we have diſcovered, and did not practiſe before without uncertainty. But to return to portraiture:

I BELIEVE 'tis proper, before we begin colouring, to catch the very firſt moments, which are commonly the moſt agreeable, and moſt advantageous, and to keep them in our memory for uſe, when we are finiſhing: For the ſitter, growing tired with being long in the ſame place, loſes thoſe ſpirits, which, at his firſt ſitting down, gave beauty to the parts, and convey'd to the tint more lively blood, and a freſher colour. In ſhort, we muſt join to truth a probable and advantageous poſſibility, which, far from abating likeneſs, ſerves rather to ſet it off. For this end, we ought to begin with obſerving the ground of a tint, as well what it is in lights, as in ſhades: For the ſhades are only beautiful as they are proportioned to the light. We muſt, I ſay, obſerve, if the tint be very lively, whether it partake of yellowneſs, and where that yellowneſs is placed; becauſe uſually, towards the end of the

ſitting, fatigue diffuſes a general yellowneſs, which makes us forget what parts were of this colour, and what were not, unleſs we had taken due notice of it before. For this reaſon, at the ſecond ſitting, the colours muſt be every-where readily clapp'd in, and ſuch as appear at the firſt ſitting down; for theſe are always the fineſt.

THE ſureſt way to judge of colours is by compariſon; and to know a tint, nothing is better than to compare it with linen placed next it, or elſe placed next to the natural object, if there is occaſion. I ſay this only to thoſe who have little practiſed nature.

THE portrait being now ſuppoſed to be as much finiſh'd as you are able, nothing remains, but, at ſome reaſonable diſtance, to view both the picture and ſitter together, in order to determine with certainty, whether there is any thing ſtill wanting to perfect the work.

Of political Conduct in Portraiture.

BUT it is not enough, that all theſe precautions be taken, for making the portrait perfect; others muſt alſo be taken, for making it thought ſo. In *France*, let a portrait be ever ſo wonderful, if it has not ſtood the criticiſm of the women, and had their approbation, 'tis thought to be paltry, and continues in oblivion; for the complaiſance

ſance that is ſhewn them, makes the men echo back what they have determined. In *France*, the ladies command and decide like ſovereigns; and the trifles which are to their taſte, are deſtructive to the great manners in painting. They would even pervert *Titian* and *Vandyke*, if they were ſtill living, and obliged to work for them. In order, therefore, to avoid the vexation which ſuch inconſiderate judgments may occaſion, 'tis neceſſary to uſe ſome political conduct with regard to perſons and times.

THE artiſt muſt never ſhew his work in dead-colour to any but painters, who are his friends, in order to have their opinion upon it; nor indeed is it proper to ſhew any thing finiſh'd, unleſs it be fram'd and verniſh'd.

NOR muſt we, in the ſitter's preſence, aſk the opinion of people who are ſtrangers to the art; becauſe, ſeeing him in one view, and the picture in another, they will adviſe the mending what they take to be amiſs. It will be in vain for the artiſt to offer his reaſons; for, as people ſeldom care to retract, and by that means to own, that they may be miſtaken, they will never be favourable. 'Tis beſt, therefore, not to give them any handle for deciſion; or, if they will offer their opinion, of their own accord, let ſome artifice be employed to elude a long, tireſome, and uſeleſs reaſoning: Make them believe, for

inſtance, that the picture is not quite finiſh'd; or tell them, they are partly in the right, and that you are going to retouch it; or any thing of this kind, that may be able to ſilence them immediately. You know what *Vaſari* relates of *Michael Angelo* on the like occaſion. The *Pope* had been at *Michael Angelo*'s work-ſhop to ſee a marble figure he had carved for him; and, having no ſkill himſelf, he ſoftly aſk'd his groom of the chamber, How he lik'd it? He anſwer'd, *That the noſe was too large.*——Whereupon the *Pope*, raiſing his voice, ſaid, as of his own accord——*The noſe is too large. Michael Angelo*, who perceived what had paſſed, told the *Pope*, *That his criticiſm was juſt, and that he would go and mend the fault in his preſence.* Accordingly, with his mallet in one hand, and a chiſel and ſome marble-duſt in the other, he put himſelf into a working poſture before the ſtatue; and, after having knocked upon his chiſel, without touching the marble, and let the duſt fall by degrees out of his hand, he turned about, and ſaid to the *Pope*—*Adeſſo, ſantiſſimo Padre, che gliene pare?* What does your Holineſs think of it now? *O! Signor Michel Angelo*, ſaid the *Pope*, *Gli avete dato la vita.* O! now, my dear Sir, you have made the figure alive. *Apelles* would aſk nobody's opinion; but, as *Pliny* ſays, kept behind the cloth, and finding a ſhoe-

ſhoemaker's criticiſm, on the ſandal-ſtrap of a figure, to be reaſonable, he mended it; which elated the poor mechanick ſo much, that he began to joke the artiſt for ſomething in the thigh, which was not to his liking: This obliged *Apelles* to tell him ſcornfully, *That a ſhoemaker's judgment ſhould not exceed the ſandal.* Thus, when thoſe who pretend to judge, ſhall juſtly find a fault in your work, 'tis wiſdom to profit by it, without hearkening to them too much, or encouraging their criticiſm, becauſe they will abuſe your docility; and your praiſing them for the good hints they may give, will provoke them to offer bad ones. But in this the painter muſt employ both art and good breeding, by making proper diſtinctions between the perſons who talk and give their opinion of his works.

OF COLOURING.

I FORMERLY publiſhed *A Dialogue on Colouring*, where I endeavour'd to ſhew its value, and rank in painting: But what I now write being handled by way of *principles*, I thought *colouring* ought to be treated in the ſame manner; that this part of painting, which is ſo neceſſary to all the reſt, might join with them in making *one whole*, and that the reader might the more eaſily judge of it.

THERE are ſeveral people, who, ſpeaking of painting, uſe the words *colour* and *colouring*, indifferently, to ſignify the ſame thing and tho' theſe two parts are diſtinguiſhable enough, yet it may not be improper to explain what we mean by each of them.

COLOUR is what makes objects perceptible to ſight: And,

COLOURING is one of the eſſential parts of painting, by which the artiſt imitates the appearance of colours in all natural objects, and gives to artificial objects the colour that is moſt proper to deceive the ſight.

THIS

THIS part includes the knowledge of particular colours, their ſympathies and antipathies, their manner of working, and the knowledge of the *claro-obſcuro*. And as I think this branch of art has been very little, if at all, underſtood by a great many of the ableſt painters of the two laſt centuries, I think myſelf obliged to give here as true an idea of it as I can, in order to ſhew its merit.

SOME alſo confound the ſimple or capital colour with the local, tho' their difference be great; for the ſimple colour is that which does not by itſelf repreſent objects; as pure white, *i. e.* without mixture; or pure black, or pure yellow, or pure red, blue, green, or other colours, firſt put on the pallet, to make mixtures for a faithful imitation of an object: whereas the local colour, by its agreement with the place it poſſeſſes, and by the aſſiſtance of ſome other colour, repreſents a ſingle object; as a carnation, linen, ſtuff, or any object, diſtinct from others. And it is called *local*, becauſe the place it fills requires that particular colour, in order to give the greater character of truth to the ſeveral colours about it. But to proceed:

THE painter ought to conſider, that as there are two ſorts of objects, the natural, or that which is true; and the artificial, or that which is painted; ſo there are two ſorts of colours, the natural and the artificial.

ficial. The natural colour is that which makes all the objects in nature visible to us; and the artificial is, a judicious mixture of the simple colours on the pallet, in order to imitate those of natural objects.

THE painter must therefore have a perfect knowledge of these two sorts of colours: Of the natural, in order to know which of them he ought to imitate; and of the artificial, in order to compose a tint proper for representing perfectly the natural colour. He must know, besides, that the natural colour is of three sorts: 1. The true colour of the object. 2. The reflected colour. 3. The colour of the light. As to artificial colours, he ought also to know their value, force, and sweetness, both separately and by comparison, that he may either exaggerate by some colours, or attenuate by others, as his subject requires.

FOR this purpose it must be considered, that a picture is a flat superficies; that, some time after the colours are laid, they lose their freshness; and that the distance of the picture takes from it much of its brightness and vigour; and therefore, that 'tis impossible to make up these three deficiencies without the artifice which colouring teaches, and which is its chief object.

A KNOWING painter ought not to be a slave to nature, but a judge, and judicious imitator

imitator of her. Let a picture but have its effect, and agreeably deceive the eye, and 'tis all that can be expected in this point; but this can never be attained, if the painter neglects colouring. As it is certain, that the whole cannot be perfect, if any part is wanting; and that he is not an able painter, who is ignorant of some of the parts of his art; so I would as much blame a painter for neglecting colouring, as for ill designing, or ill disposing his figures.

THERE is, however, no part of painting where nature is always proper to be imitated, that is, such nature as offers itself by chance. Though she is mistress of arts, yet she seldom shews us the best road; she only hinders us from going astray. The painter must chuse her according to the rules of art, and if he does not find her to be such as he looks for, he must correct what offers to him. As he who designs, does not imitate all he sees in a defective copy, but changes the faults into the just proportions: So the artist must not imitate all the colours which indifferently present themselves to the eye; but chuse the most proper for his purpose; adding others, if he think fit, in order to fetch out the effect and beauty of his work. His objects must not only be, each of them, fine, natural, and true, but there must be also an union of the whole together. Sometimes he must

muſt leſſen the vivacity of the life, at other times he muſt exaggerate or improve upon the brightneſs and force of the colours he meets with, that he may thus expreſs, with greater ſpirit and truth, the character of his object, without altering it. There are none but great painters, and thoſe are but few, who have arrived at this art; and this learned exaggeration, or improvement, is ſo far from weakening the truth of imitation, that it gives more truth to what the artiſt imitates after nature.

LET me here appriſe the reader, that ſpeaking in general of painting, deſign, or colouring, I always ſuppoſe them to be in their perfection.

THOSE who object to colouring ſay, that we muſt needs aſcribe to deſign a correctneſs of proportions, an elegance of out-lines, and a delicacy of expreſſion; and that the *Roman* ſchool, which was *Raphael*'s, has always endeavoured principally after theſe three points, as the firſt and moſt perfect intentions of nature, and made little account of colouring: wherefore the artiſt, ſay they, ought to look upon deſign as his principal object; and upon colouring, as only acceſſary.

I ANSWER, that the original intentions of nature are not leſs viſible in colouring, than in deſign; that indeed theſe three qualities aſcribed to deſign, enhance its value; but, on the other hand, that the artiſt muſt

muſt have begun his ſtudies with acquiring them, and muſt be ſuppoſed to be a perfect maſter of them: and yet they alone do not conſtitute the painter; they only begin him, and wait for their perfection from colouring, with regard to the whole compoſition.

GOD, in the creation of bodies, has furniſhed his creatures with ample matter for praiſing him, and diſcovering him to be their author; and, having ſtamped viſible colours on them, he has given room to painters to imitate his omnipotency, and to produce, as it were, out of nothing, a ſecond nature, which exiſts only in their ideas. In fact, all things on earth would be in confuſion, and bodies only perceptible by touch, if diverſity of colours did not diſtinguiſh them. The painter therefore who is a perfect imitator of nature, and ſuppoſed to be a good deſigner, ought to make colouring his chief object, ſince he only conſiders nature as ſhe is imitable; and ſhe is only imitable by him, as ſhe is viſible; and ſhe is only viſible, as ſhe is coloured. For this reaſon, we may conſider colouring as the *difference* in painting, and deſign as its *kind* *: juſt as reaſon is the *difference* of man; becauſe it conſtitutes his being, diſtinguiſhes him from other creatures, and

* Alluding to the logical terms *genus* and *differentia*.

ſets

ſets him above them. For ſince the ideas of things ought to ſerve only for bringing them out of confuſion, 'tis neceſſary to conceive them by ſomething which each has in particular, and which cannot agree with any thing elſe. If we conſider the painter by his invention, we rank him among the poets; if by perſpective, (as ſome ſay) he is not diſtinguiſhable from the mathematician; and if by the proportions and meaſures of bodies, we confound him with the ſculptor and geometer. So, tho' the perfect idea of the painter depends on deſign and colouring jointly, yet he muſt form a ſpecial idea of his art only by colouring, ſince, by this difference, which makes him a perfect imitator of nature, we diſtinguiſh him from ſuch as have only deſign for their object, and whoſe art cannot come up to this perfect imitation which painting leads to; and we can only be underſtood to mean a painter.

AMONG the arts which have deſign in common with painting, we may reckon ſculpture, architecture, and engraving; which are thus defined:

PAINTING is an art, which, on a flat ſuperficies, imitates all viſible objects: 'Tis of many kinds, and uſually divided into

MOSAICK, FRESCO, DISTEMPER, OIL, CRAYON, MINIATURE, and ENAMEL.

SCULPTURE is an art, which, by means of deſign and ſolid matter, imitates the palpable

palpable objects of nature: 'Tis usually divided into

WHOLE-RELIEF, and BAS-RELIEF.

ARCHITECTURE is an art, that by design, and suitable proportions, imitates and erects all sorts of edifices. 'Tis usually divided into

CIVIL and MILITARY.

ENGRAVING is an art, that, by means of design, and incision into an hard matter, imitates the lights and shades of visible objects: and is divided into

WOOD, ENGRAVING, ETCHING, and BLACK MANNER.

THE * *black manner*, which is of late invention, is so called, because instead of pre-

* This being, it seems, but a late invention in *France*, and our author very backward in doing justice to *English* productions of that kind, we think ourselves obliged to give the reader a small sketch of what we call *mezzotinto*. This invention is owing to prince *Rupert*, who, after King *Charles* II.'s restoration, made several prints in that manner. The Prince laid his grounds on the plates with a chanell'd roller, as the *French* do theirs by close and cross-hatching; perhaps, the only difference between their method and ours. His success gave occasion to one *Sherwin* to make some attempts in the same way; but he laid his grounds with an half-round file, weighted with an heavy piece of lead. The Prince, on sight of *Sherwin*'s prints, thinking his servants had divulged his secret, sent for him; who satisfying his Highness to the contrary, by shewing him his file, the Prince thereupon gave him one of his rollers. To *Sherwin* succeeded *Isaac Becket*, and *William Faithorn*: And

preparing the plate, by poliſhing it, a ground is laid upon it of cloſe engraving, croſſing every way uniformly; ſo as, on taking a proof, it ſhall appear very ſtrong, and intirely black.

THE black graving therefore is that, where, inſtead of a graver to form the ſtrokes and ſhades, they uſe a burniſher, to fetch the objects out of darkneſs, and give them, by degrees, their proper lights.

THE cutting of precious ſtones the reader may aſcribe either to ſculpture or engraving: yet people uſually ſay, *grave-ſtones*; and 'tis

And after them, were *Van Somer*, *Lens*, *Smith*, *Williams*, and *Symons*, *old* and *young Faber*, *George White*, &c. Among theſe, *Smith* and *White* ſeem to be the moſt excellent. The former is ſtill living; and his collection of prints (moſtly after Sir *Godfrey Kneller*'s paintings) perhaps the fineſt in *Europe*; and his *Duke Schomberg*'s *Head*, and *The Holy Family*, after a picture of *Carlo Maratti*, are thought to be his beſt performances. *White* died middle-aged, a few years ago; and though his prints are but few, they are obſerved to have a fine paint-like expreſſion, (for he was a painter, and beſtowed much time on his plates) not to be found any-where elſe. His beſt print is, *John Baptiſt Monoyer* the flower-painter's head.

N. B. Both Prince *Rupert*'s and *Sherwin*'s grounding tools have been laid aſide ſome years; and the grounds are now laid with an hand-tool, ſomewhat like a ſhoemaker's cutting-board-knife, the edge whereof, having a ſort of fine crenelling, raiſes a thick imperceptible ſtipping, or ground on the plate; and was the invention of one *Edial*, a ſmith by trade, who afterwards became a *mezzotinto* printer.

very

very probable, that the workmen employed in this were both ſculptors and engravers.

WITHOUT my being at the trouble to define all theſe diviſions, 'tis eaſy to obſerve, that deſign, which is their *kind*, that is, common to them all, is determined by a particular *difference*, which conſtitutes what is eſſential to each of theſe arts.

THE end of the painter, and the ſculptor, is indeed imitation; but they attain it by different methods: The ſculptor, by a ſolid matter, imitating the real quantities of objects; and the painter with colours, ſhewing the apparent quantity and quality of all things viſible; ſo that he is not only obliged to pleaſe, but even deceive the eye, by what he repreſents.

TO this 'tis uſually objected, that deſign is the foundation and ſupport of colouring; that tho' colouring depends upon it, yet it no-wiſe depends on colouring; and therefore the former is more neceſſary, more noble, and more conſiderable, than the latter. But 'tis eaſy to perceive, that this objection does not conclude any thing in favour of deſign to the prejudice of colouring. On the contrary, we may infer from thence, that mere deſign alone is not, as it is ſuppoſed to be, the foundation of colouring, nor has a prior exiſtence to it, in any other ſenſe but this, that it muſt receive its perfection, with re-

gard to painting, from colouring; and there is no doubt but the thing which receives, muſt have a prior exiſtence to that which is to be received.

'TIS the ſame with all kinds of matters, which muſt be diſpoſed before they can receive the perfection of ſubſtantial forms. The human body, for inſtance, muſt be intirely formed and organized, before it receive the ſoul: This was God's method with the firſt man: He took earth, and, after having given it the neceſſary diſpoſitions, he created the ſoul; which he infuſed into it, for perfecting it into a man. This body, as to its exiſtence, had no dependence on the ſoul, becauſe it was prior to the ſoul; and yet no one will affirm, that the body is the more noble and more conſiderable part of the man. Nature always makes her beginnings by means of things leſs perfect; and art, in imitation of her, takes the ſame method. The painter firſt rubs in his ſubject by means of deſign, and afterwards finiſhes it by the help of colouring; which, by giving truth to the objects deſigned, gives them, at the ſame time, all the perfection that painting is capable of.

AS for being more or leſs neceſſary to make a whole; parts that are eſſential, are equally neceſſary. As he is not a man, who has not a ſoul joined to his body; ſo that is not painting,

painting, where colouring is not joined to deſign.

BUT if we conſider deſign by itſelf, and as 'tis inſtrumental in moſt parts of art, we might, for its utility, prize it more than colouring; as we prefer a large diamond before a *plant*, tho' the meaneſt plant be in itſelf more noble and valuable than all the precious ſtones in the world.

AS every one purſues his own profit, and conſiders things in this view, 'tis no wonder if deſign, coming more often into play, and being conſequently more profitable by its mathematical demonſtrations, and alſo by the very draughts themſelves, which, however ſlight, let us into the thought of the work propoſed, ſhould be more eſteemed: But if you ſet colouring aſide, there will be nothing in deſign but what may be performed in ſculpture; which, if compared with a piece of painting, muſt needs be imperfect, for want of colouring. And this conſideration ſets the painter above the ſculptor, ſince objects ſkilfully painted have a more perfect reſemblance to the true ones.

YET we cannot help allowing, that deſign, perfect, as we ſuppoſe, and as we ſee it in the antique, has ſeveral marks of elevation; which have divided the curious in their choice of pictures for enriching their cabinets. In effect, according to the ſubjects and figures which the ancient ſculptors had a mind to

repreſent, we diſcover in their ſculptures the terrible, or the gracious, the ſimple, or the ideal of a great character, but always ſublime and probable. On this account we are much in doubt, about the preference which ought to be given to pictures; whether we ought to prefer ſuch as are better deſigned than coloured, or thoſe which are better coloured than deſigned. But from what we have ſaid of colouring with reſpect to painting, it appears that we muſt not prefer the former, if the deſign in the latter be not too bad. And the reaſon is, that there is deſign in other things as well as in pictures; 'tis to be found in good prints, ſtatues and bas-reliefs; but fine colouring is only to be ſeen in a very few pictures.

WERE I to make a cabinet of pictures, I ſhould fill it with all ſuch as had any kind of beauty; but I ſhould prefer *Titian*'s to all others, for the reaſons I have given; and indeed the price which his works bear among the curious, ſufficiently juſtifies my opinion. It muſt be granted, that ſome perſons value deſign, becauſe of the eſteem the world has for it in general, and of the great numbers of people, who, for its utility, have got a manual habit of it, and love it much: To ſolve this difficulty, we muſt inquire what is underſtood by the word *deſign*.

IN painting, this word has but two ſignifications: Firſt, it means the thought of a picture,

picture, which the painter puts either on paper or cloth, in order to judge of what he is contriving; and in this manner we may deſign, not only a ſketch, but a work well connected as to lights and ſhades, or, even a ſmall picture well coloured. This was *Rubens*'s method in almoſt all his deſigns; and the moſt part of *Titian*'s, which are almoſt all done with the pen, have been performed in the ſame manner. Secondly, we call deſign, the *juſt meaſures, proportions, and outlines*, ſuppoſed to be in viſible objects, which, having no other exiſtence than in the extremities of thoſe bodies, do actually reſide in the mind: And if painters have made them apparent, by circumſcribing lines, and out of abſolute neceſſity, it was for the information of their pupils, and for their own practice, in order to acquire with eaſe an extreme correctneſs. And yet it may be ſaid, that the uſe of theſe lines is like that of a centre for an arch in architecture; where, after the ſtone-work is ſet, the centre is ſtruck: In the ſame manner, after the painter has formed his figure, his lines are of no further uſe, and muſt no longer appear. And it is in this ſenſe, that deſign ſhould be underſtood to be one of the eſſential parts of painting; but when we give lights and ſhades to outlines, we cannot do it without white and black, two of

the capital colours in painting, and whoſe management comes under colouring.

YET I have met with ſeveral painters, who would never allow, that deſign contains only the proportions and outlines of viſible objects: They ſay, that this part is one of the ſorts of deſign I have defined, *viz.* The thought of a grand picture before it is executed; whether that thought be only a ſlight ſketch, or be expreſſed in *claro-obſcuro*, and by all the colours proper for the great work, of which this deſign is the ſpecimen.

I BELIEVE the beſt anſwer to this will be to ſay, that in ſuch caſe deſign would no longer be a part of painting, but the whole of it; ſince it would contain not only lights and ſhades, but alſo colouring, and even invention; and then we muſt be always thinking of new terms, and aſk theſe gentlemen, By what name they would call that part of deſign, which furniſhes the objects that compoſe an hiſtory? And what name muſt be given to that other part of deſign, which diſpoſes the colours, lights, and ſhades? Hence, without further trouble, 'tis eaſy to conceive, that 'tis no matter how we call things, provided we underſtand and agree upon their names. And as new terms would be troubleſome to the memory, I think it better to retain the old.

BUT let us not here paſs over in ſilence the pre-eminencies of deſign; the chief of which

which are theſe; *viz. Firſt*, It alone, without colouring, produces many uſeful things; for which reaſon, a great many people are content to have ſome ſkill in deſign, without troubling themſelves about colouring. *Secondly*, It gives a taſte for the knowledge of arts, and enables us to make ſome judgment of them; and, for this reaſon, deſigning is look'd upon as a neceſſary part of young gentlemens education, who have commonly their maſters for drawing, as well as for writing. *Laſtly*, As this part comprehends many other particular things, as the knowledge of the muſcles, perſpective, poſition of the attitudes, and the expreſſion of the paſſions of the ſoul, it might therefore be conſidered rather as an intire whole, than as a ſeparate part.

IT cannot indeed be denied, that theſe pre-eminencies in deſign are real and extremely uſeful: But then we here conſider deſign only as it relates to painting; and, in this light, all its parts require colouring, in order to make a perfect picture. For this reaſon, we here conſider deſign, with all the parts it comprehends, not as a diſtinct part itſelf, nor yet as an intire whole, but only as the foundation and beginning of painting.

WE have before ſaid, that the *claro-obſcuro*, which is nothing but the knowledge of lights and ſhades, was compriſed in co-

louring: yet there are ſeveral painters who will not allow it. They alledge, that the only reaſon, which is aſſigned for it, is, that, in nature, light and the *claro-obſcuro* are inſeparable; and add, that the ſame may be ſaid of deſign, becauſe, without light, the eye cannot perceive nor know in nature the outlines and proportions of figures.

TO this we may anſwer, that, in this caſe, the hands might do the office of the eyes; and, after feeling a ſolid body, might determine, whether it were round or ſquare, or what its form was: Whence it follows, that, without light, the outlines and proportions of figures may be known.

BEING upon this ſubject, I cannot forbear relating a late ſtory of a blind ſculptor, who made portraits in wax, and very like. He lived in the laſt century, and the ſtory was told me by a man of probity, who was acquainted with him in *Italy*, and was witneſs to what I am going to relate.

THE blind man, this perſon told me, was of *Cambaſſi*, in *Tuſcany*; he was well made, and ſomething more than fifty years of age, had a great deal of wit and good ſenſe, and delighted in talking and telling things agreeably. One day, meeting him in the palace of *Juſtiniani*, where he had been copying a ſtatue of *Minerva*, I took occaſion to aſk him, Whether he did not ſee a little, becauſe he copied ſo juſtly? *I can't ſee at all,*

all, ſays he; *my eyes are at my fingers ends.* But then, ſaid I —— *How is it poſſible, that, blind as you are, you can do ſuch fine things?* He replied —— *I feel my original; I examine the dimenſions, and the riſings and cavities; theſe I endeavour to keep in my memory; then I feel my wax, and comparing one with the other, by moving my hand backwards and forwards ſeveral times, I finiſh my work in the beſt manner I can.*

IN ſhort, he did not appear to have any ſight; ſince the Duke of *Bracciano*, to prove him, obliged him to make his head in a very dark cellar, and it was found to be very like. But, though this piece was admired by all who ſaw it, they failed not to object to the ſculptor, that the Duke's beard was a great help towards likeneſs; and that he could not have hit it ſo eaſily, had the Duke been beardleſs. *Well then*, ſays the blind man, *give me another.* Whereupon they propoſed to him to make the head of one of the Ducheſs's maids; he accordingly undertook it, and made it very like. I have alſo ſeen a buſto of *Charles* I. King of *England*, and one of Pope *Urban* VIII. of this man's doing, both after the marble, finely finiſh'd, and very like. The greateſt trouble he found, as he confeſs'd, was in making hair; becauſe of its pliableneſs to the fingers.

BUT, without going farther, we have at *Paris* a buſto, by this hand, of the late excellent

cellent Monſieur *Heſſelin*, maſter of the treaſury-chambers, who was ſo well pleaſed with it, and thought the work ſo wonderful, that he deſired the author of it to ſit for his picture, that he might take it into *France* as a memorial of him. My curioſity induced me to ſee this picture; and, after having viewed the face, I perceived that the painter had ſet an eye on the tip of each of his fingers, to ſhew, that thoſe he had elſewhere were uſeleſs to him. I have the more willingly related this ſtory, as I thought it worthy of the reader's curioſity, and very proper to demonſtrate the propoſition before us, *to wit*, That the knowledge of the *claro-obſcuro* is comprehended in colouring.

IT is certain, that no one can fail, even in great darkneſs, to perceive the contours of a man or ſtatue, and to judge of the riſings and cavities, by feeling about; whereas it is impoſſible to ſee any colour, or to make any judgment of it, without the help of light.

WE perceive, by the ſtory of this blind man, that his art, which lay all in deſign, afforded him an opportunity to gratify his knowledge, and alſo ſome conſolation for the loſs of ſo precious a ſenſe as light; and that if he had been a painter, he would have been deprived of this conſolation; for colour and light are the objects only of ſight; but

but deſign, as I have obſerved, is alſo the object of feeling.

I MIGHT alſo mention a more recent example of blindneſs, in the late Sieur *Buret*, one of the ableſt ſculptors of the Academy, who, according to the teſtimony of perſons of credit, loſt his ſight, by the ſmall-pox, at twenty-five years of age; which, however, left him the pleaſure and conſolation of diverting himſelf by working like the blind man of *Cambaſſi*.

IT is in this place we ought to treat of the *claro-obſcuro*, as an eſſential part of colouring; but as the treatiſe on this ſubject is of ſome length, we ſhall ſet it after the preſent diſcourſe on colouring, and refer the reader to it; the rather, that he may have a more diſtinct idea of the knowledge of lights and ſhades.

THE agreement and oppoſition of colours are as neceſſary as union and the cromatick in muſick. This agreement and oppoſition proceeds from two cauſes; *to wit*, from their apparent and original qualities, and from their mixtures. Their apparent qualities proceed from their participation with the air and earth. The aereal colours preſerve a lightneſs, which makes them look lovely; as white, fine yellow, blue, lake, green, and ſuch-like, of which may be made an infinity of colours that will always ſympathize: The earthy, on the other hand, have

have a heavineſs, which, by mixture, deſtroys the ſweetneſs and lightneſs of the aereal.

'TIS difficult to aſſign the true phyſical reaſon, why a colour is aereal or terreſtrial; yet we may conclude, that luminous colours are ſweet, and airy, and perfectly agree, when mixed together. It is certain, however, that ſome beautiful, ſweet, and luminous colours, inſtead of agreeing, deſtroy each other, in the mixture; as fine ultramarine mixed with white, or fine yellow, or fine vermilion. And though theſe colours, ſet ſingle one by another, have great brightneſs, yet, when mixed, they make an earthy colour, as ugly as poſſible.

WHENCE we may infer, that one of the beſt ways to prove the ſympathy or antipathy of any two colours ſet together is, to raiſe a third out of their mixture; for, if this third colour ſhews by its foulneſs, that the two conſtituent colours are deſtroy'd, we may conclude, that theſe two colours have an antipathy to each other: If, on the contrary, that mixture makes a mellow, ſweet, and agreeable tint, which reſembles their original quality, 'tis an infallible proof of their harmony.

THE bodies of colours are alſo another principle, by which we may judge of their agreement or repugnancy; for ſome have ſo much body, that they cannot bear any

any other colour without taking away almoſt intirely its natural qualities, as red oker, umber, indigo, and others, proportionably.

BUT even if neither art nor reaſon required harmony of colours, yet nature herſelf ſhews it to us, and obliges even thoſe to imitate it, who copy her but ſervilely; for, whether we conſider the light as direct in open day, or reflected in the ſhades, it cannot communicate itſelf without communicating alſo its colour, which is ſometimes of one kind, ſometimes of another. We have an experiment of this in the light of the ſun, which, at noon, is very different in quality from what it is in the evening or morning; and the moon has alſo a particular colour, as well as the light of a fire, or of a flambeau.

BEFORE we quit this article of the harmony of colours, it muſt be obſerved, that glazing is a mighty help to the ſweetneſs of colours, ſo neceſſary for expreſſing truth. Few people underſtand it, becauſe this knowledge is generally the effect of long experience, accompanied with good judgment. Happy is the man, who, when he views the works of great maſters, can penetrate into the ſecrets of their art in this particular!

THE lovers of painting, who are not artiſts, muſt alſo be informed, that glazing is made by colours tranſparent and diaphanous,

phanous, as having but little body, which are thinly ſcumbled, with a fitch-pencil, over colours that are more ſtaring, in order to bring them down, and ſweeten them into an harmony with thoſe about them.

HAVING now ſpoke of the union of colours, we muſt, in the next place, add a word or two of their oppoſition. Colours are oppoſite, either through their natural qualities, when pure and ſimple, or elſe in light and ſhade, when they make a part of the *claro-obſcuro*.

THIS oppoſition in quality is called antipathy; it appears among ſuch colours as predominate, and deſtroy by mixture, as ultramarine and vermilion; and the contrariety in the *claro-obſcuro* is nothing but a ſimple oppoſition of light with ſhade, without any deſtruction: For tho' nothing ſeems more oppoſite than white and black, for example; the one repreſenting light, and the other the privation of light; yet, being mixed, they maintain a kind of friendſhip which cannot be deſtroyed; they make a ſweet grey, that partakes of both colours; and what ſhall appear black by the oppoſition of pure white, will ſeem white, when ſet next to an intenſe black.

THE ſame way of reaſoning holds good as to all other colours, where more or leſs light alters nothing of their qualities.

IT

IT is certain, that this union and oppoſition are evident in ſome colours; but the difficulty of giving a reaſon for it obliges me to refer the painter to his own experience, and to the ſolid reflections which he may make in the fineſt pieces of this kind, which are very ſcarce and few; for in near three hundred years, that painting has been revived, we can hardly reckon ſix good colouriſts; whereas we may count at leaſt thirty good deſigners. The reaſon is, that deſign has its rules founded on the proportions, on anatomy, and a continual experience of the ſame thing; whereas colouring has not any rules that are yet well known; and the experiments that are made, as they differ every day, becauſe of the different ſubjects that are handled, have not been able to give any fixed rules on this head: For which reaſon I am perſuaded, that *Titian* gained more help from his long and ſtudious experience, joined to the great ſolidity of his judgment, than from any demonſtrative rule he had fixed in his mind. But I cannot ſay the ſame of *Rubens*, who muſt always yield to *Titian* as to the local colours; tho', as to the principles of harmony, he had diſcovered ſuch ſolid ones, that he was ſure of producing a good effect, and a good whole.

IF my remark on *Titian* and *Rubens* be juſt, thoſe who deſire to be good colouriſts cannot take a better method than to ſtudy the

the works of thoſe two great maſters, as publick books of inſtruction. It will be proper carefully to examine their works by copying them for ſome time, the better to apprehend them, and to make all the remarks that appear neceſſary for eſtabliſhing principles. But it muſt be granted, that all ſorts of men are not capable of underſtanding books, ſo as to profit by them; for, in order to this end, the mind muſt be ſo turned, as to remark nothing but what is remarkable, and to penetrate the very cauſes of the effects which are admired in fine productions.

SOME painters have copied *Titian*'s works for a long time, examined them with care, and, on the whole, made all the reflections they could upon them, and yet have miſs'd the mark for want of attending to the proper objects. For this reaſon their copies, tho' very much laboured, and, as they thought, extremely exact, have fallen very far ſhort of the management in the originals. Others, of more ſkill, and deeper reflection, have procured copies of theſe pictures, to pleaſure themſelves with looking at them, and alſo to profit by them. This is very commendable; but if they would themſelves copy them, or at leaſt the fineſt parts of them, they would underſtand them more thoroughly, and profit much better, than by bare looking. The truth is, theſe originals, and

and all ſuch others as are finely lighted and coloured, are ſcarce, and it is difficult to borrow them for any time; yet love is ingenious, and finds no difficulty inſuperable. In ſhort, would we gain the good graces of painting, the ſafeſt way is to labour hard, and make the neceſſary reflections; and then we ſhall infallibly gain knowledge and facility: If, for this purpoſe, we can't procure good originals, fine copies muſt ſerve; where we may chuſe their beſt parts only, if we think fit. We ſhould alſo often viſit the cabinets of particular perſons, and thoſe of the King, and of the Duke of *Orleans*, as often as poſſible.

THE *Luxemburg gallery* is one of *Rubens*'s fineſt performances: And *Rubens* has, more than all other painters, made the way to colouring eaſy and clear. The work I mention is the helping hand, which may ſave the artiſt from the ſhipwreck to which he may have innocently expoſed himſelf.

I HAVE always valued this work of *Rubens*, as one of the fineſt performances in *Europe*, if, in ſeveral parts, we ſet aſide the taſte of its deſign, which is not the ſubject at preſent before us. I am ſenſible, that many differ from my opinion of this great man's works, and that of a very conſiderable number of painters, and curious men, who have with all their might oppoſed my opinion, when I brought to light, if I may ſo

ſay, the merit of this great man, who before was conſidered as a painter but little above the common level: of theſe people, I ſay, ſome yet remain, who without diſtinguiſhing the different parts of painting, eſpecially colouring, of which we are now ſpeaking, value nothing but the *Roman* manner, the taſte of *Pouſſin*, and the ſchool of the *Carracchis*.

THEY object, among other things, that *Rubens*'s works appear to have little truth, on a near examination; that the colours and lights are loaded; and that, in the main, they are but a daubing, and very different from what we commonly obſerve in nature.

IT is true, they are but a daubing; but it were to be wiſhed, that the pictures that are now painted, were all daubed in the ſame manner. Painting, in general, is but daubing; its eſſence lies in deceiving, and the greateſt deceiver is the beſt painter. Nature in herſelf is unſeemly, and he who copies her ſervilely, and without artifice, will always produce ſomething poor, and of a mean taſte. What is called *load*, in colours and lights, can only proceed from a profound knowledge in the values of colours, and from an admirable induſtry, which makes the painted objects appear more true, if I may ſay ſo, than the real ones. In this ſenſe it may be aſſerted, that, in *Rubens*'s pieces, art is above nature, and nature only a copy

a copy of that great maſter's works. And of what import is it, after all, if things, on examination, be not perfectly juſt? If they appear ſo, they anſwer the end of painting, which is not ſo much to convince the underſtanding, as to deceive the eye.

THIS artifice will always appear wonderful in great works; for when the picture is diſtanced according to its bigneſs, it is this artifice which ſupports the character, both of the particular objects, and of the whole together; but without it the work, in proportion as we remove from it, will appear to remove from truth, and look as inſipid as an ordinary painting. 'Tis in ſuch great works, that *Rubens* is obſerved to have ſo happily ſucceeded in this learned and apparent load, by thoſe eſpecially who are capable of giving attention, and of examining it; for, to others, nothing can be a greater myſtery.

OF all the ſcholars of this excellent man, *Vandyke* was he who profited moſt by his maſter's inſtructions; and in ſpeaking of *Rubens*, one muſt needs pay a particular regard to this illuſtrious diſciple, ſince, if he had not ſo much genius as his maſter for grand compoſitions, he ſurpaſſed him in certain fineſſes of the art; and 'tis evident, that, in general, his portraits have a delicacy and freedom of penciling beyond any thing elſe in that way.

HAVING now faithfully given my thoughts on colouring, and its dependencies, 'tis neceſſary to anſwer thoſe perſons who think, that it is impoſſible to be maſter of deſign and colouring at the ſame time: Their ſtrongeſt reaſon is, that in addicting ourſelves to colouring, we neglect deſign, the charms of the one making us forget the neceſſity of the other.

TO this it is eaſy to anſwer, that if it be ſo, we muſt not impute it to colouring, but to the mind, as being too narrow to attend to two things at once. But it is not ſuch narrow capacities that painting takes up with, Her only favourites are ſuch minds as can embrace many objects, or are ſo well turned, and conduct themſelves in ſuch a manner, that they never apply but to ſuch things as by degrees muſt increaſe their knowledge: Their new ſtudies do not make them forget the old; on the contrary, the former ſtrengthen the latter; they uſe all their efforts to poſſeſs every ſtudy, as the neceſſary means to arrive at their end. This was *Raphael*'s character: The order and perſpicuity with which he conceived things, never let him forget any thing; he daily improved in knowledge, and ſtrengthened his new diſcoveries by ſuch as he had formerly made.

AFTER the knowledge of colours, we are led to treat of their uſe, management, and

and operation; three points, in the uſe of which the painter's greateſt ſatisfaction conſiſts.

SENECA, ſpeaking of the agreeableneſs of painting, ſays, *That it yields more pleaſure in the execution, than when 'tis finiſhed.* I am intirely of the ſame ſentiment; becauſe, in the courſe of the work, we handle the principles and ſecrets of the art to our own liking; we command them, as it were, and every one makes them obey according to his capacity and genius; whereas, when the work is finiſhed, it commands the painter, and obliges him to be ſatisfied with it, be the performance what it will.

HERE follow ſome maxims concerning the uſe of colours.

PLINY ſays, *That the antients painted with four colours only, and out of them made all their tints.* But it is probable they were only for grounds, to prepare them for receiving ſuch other colours as gave the work its freſhneſs, vigour, and ſpirit.

WE muſt learn to view nature to advantage, in order to repreſent her well. There are two manners of colouring her, one depending on the habit which young beginners form to themſelves, and the other comprehending the true knowledge of colours, and their values when they come together, and the proper temperament of their

mixtures, for imitating the various colours in nature.

THE memory of man is often limited to a few ideas, which he is therefore obliged to repeat. The way for the artiſt to avoid a tireſome repetition, is, to have recourſe to that inexhauſtible fountain, nature itſelf: Nay, it is proper to anticipate his occaſions in this reſpect, by painting, after extraordinary natural objects, his various ſtudies in all the branches of the art, and painting them on oiled paper, that they may be of uſe to him when he wants them.

THE harmony of nature, in her colours, ariſes from objects participating of one another by reflexion; for there is no light which does not ſtrike ſome body, nor is there any enlightened body which does not reflect its light and colour at the ſame time, in proportion to the force of the light, and according to the variety of the colour. This participation of reflexion in light and colour conſtitutes that union of nature, and that harmony, which the painter ought to imitate. Hence it follows, that white and black are ſeldom good in reflexions.

VARIETY of tints, very near of the ſame tone, employ'd in the ſame figure, and often upon the ſame part, with moderation, contribute much to harmony.

THE turn of the parts, and the outlines, which inſenſibly melt into their grounds, and

and artfully diſappear, bind the objects, and keep them in union; eſpecially as they ſeem to conduct the eye beyond what it ſees, and perſuade it, that it ſees what it really does not ſee; I mean, a continuity which their extremities conceal.

ANY loading or overcharge in colouring, whether to cover a ground, or give diſtance to work, or make good the injuries of time, ought to be ſo diſcretely managed as not to deſtroy the character of an object.

WE muſt avoid, as much as poſſible, the repetition of the ſame colour in a picture; but 'tis commendable to approach it by the principles of union and elegance. A fine inſtance of this we ſee in *the marriage of Cana*, by *Paul Veroneſe*, where ſeveral whites and yellows meet harmoniouſly.

THE eye grows tired with viewing the ſame objects; it loves a well imagined variety; repetition is ſurfeiting in all things.

IN painting, as in any thing elſe, things become valuable only by compariſon; practice and experience make us learned in this point.

COLOURS, which, either by mixture loſe ſtrength, or become harmonious with others, are called broken colours. Their ſorts are infinite, and *Paul Veroneſe*, for his happy ſucceſs in this, may be a good copy. In order to ſucceed in it, he affected to make choice of light colours, which he made more apparent by ſtill lighter grounds. His

taſte was chiefly for wrought ſtuffs, of a ſweet colour; theſe he purchaſed at great expence, to paint after.

'TIS wonderful that before, and even in *Raphael*'s time, painters were ſo jealous of their outlines, that they took no care to melt them into their grounds. It is really probable, that they were not acquainted with the paſſages of antient authors, in praiſe of melting one object into another; for they only obſerved regularity and preciſeneſs in their outlines.

SO true it is, that there are times and countries where people blindly follow the prevailing practice, and where the ſkilful draw in their pupils to their own habits, and are looked upon by them as infallible. Hence it appears, that it is a great happineſs for thoſe who deſign to be painters, to fall into the hands of able maſters. But what commonly happens is this:

AFTER the ſtudent has made a ſufficient progreſs in deſign, and reſolved to follow painting, he puts himſelf under a maſter, whoſe ſentiments he follows, and whoſe works he copies. By this means his eyes and underſtanding are ſo accuſtomed to theſe works, that for all the reſt of his life he ſees nature coloured in his maſter's manner; and yet, which is very extraordinary, ſuppoſe both maſter and pupil to ſee nature very ill, I mean of a contrary colour to what ſhe really

really has, and ſhew them any pictures of *Titian*, or other good colouriſts, they will nevertheleſs admire thoſe pictures, but ſtill retain the tints and colouring they have been always uſed to; ſo prevalent is habit, and ſo hard to quit.

WHAT can we conclude from hence, but either that habit has debauched the painter's eye, or he has been negligent in correcting it? A thorough change is certainly very rare; for habit having made an alteration in the organs, 'tis hard to quit a manner we have been always uſed to, and find eaſy in practice, for one which will coſt much trouble. Let the pupil examine himſelf on this point, and without loſing courage; and, after having diſcovered the right way, let him uſe all endeavours to follow it.

AFTER what I have ſaid on the practice of painting, I muſt own, that I have paſſed many things over in ſilence which relate to this ſubject; but as what I have here communicated, I only learned by examining, with great attention, the works of the great painters, eſpecially thoſe of *Titian* and *Rubens*, and as the ſtudent himſelf muſt draw from the ſame ſource, I therefore refer him thither: To *Rubens*, in the firſt place, becauſe his principles are more apparent, and eaſy to the apprehenſion; and then to *Titian*, who ſeems to have poliſhed his pictures,

pictures, I mean, to have made truth and exactneſs more apparent in his local colours, at a reaſonable diſtance; but yielding to *Rubens* for grand compoſitions, and the art of ſhewing, at a greater diſtance, the harmony of his whole together.

OF

OF THE
CLARO-OBSCURO.

THE knowledge of lights and ſhades, which painting requires, is one of the moſt important and moſt eſſential branches of the art. We only ſee by means of light, and light draws and attracts the eye with more or leſs ſtrength, as it ſtrikes the objects of nature; for this reaſon the painter, who is the imitator of theſe objects, ought to know and chuſe the advantageous effects of light, that he may not loſe the pains he may have taken in other things, to be an able artiſt.

THIS part of painting includes two things, the incidence of particular lights and ſhades, and the knowledge of general lights and ſhades, which we uſually call *the claro-obſcuro*. And tho', according to the force of the words, theſe two things ſeem to be the ſame, yet they are very different, becauſe of the ideas we are uſed to entertain of them.

THE incidence of light conſiſts in knowing the ſhadow which a body, placed on a certain

certain plane, and expoſed to a given light, ought to make upon that plane; a knowledge eaſily attained from the books of perſpective. By the incidence of lights we therefore underſtand the lights and ſhades proper to particular objects. And by the word *claro-obſcuro* is meant the art of advantageouſly diſtributing the lights and ſhades which ought to appear in a picture, as well for the repoſe and ſatisfaction of the eye, as for the effect of the whole together.

THE incidence of light is demonſtrated by the lines which are ſuppoſed to be drawn from the ſource of that light to the body enlightened; and this the painter muſt ſtrictly obſerve; whereas the *claro-obſcuro* depends abſolutely on the painter's imagination, who, as he invents the objects, may diſpoſe them to receive ſuch lights and ſhades as he propoſes in his picture, and introduce ſuch accidents and colours as are moſt for his advantage. In ſhort, as particular lights and ſhades are compriſed in general ones, we much conſider the *claro-obſcuro* as one whole, and the incidence of particular light as a part which the *claro-obſcuro* preſuppoſes.

BUT in order to underſtand thoroughly the meaning of this word, we muſt know, that *claro* implies not only any thing expoſed to a direct light, but alſo all ſuch colours as are luminous in their natures; and

obſcuro,

obſcuro, not only all the ſhadows directly cauſed by the incidence and privation of light, but likewiſe all the colours which are naturally brown, ſuch as, even when they are expoſed to light, maintain an obſcurity, and are capable of grouping with the ſhades of other objects: Of this kind, for inſtance, are deep velvets, brown ſtuffs, a black horſe, poliſhed armour, and the like, which preſerve their natural or apparent obſcurity in any light whatever.

IT muſt be further obſerved, that the *claro-obſcuro*, which contains and ſuppoſes the incidence of lights and ſhades, as the whole includes a part, reſpects that part in a particular manner; for the incidence of light and ſhade tends only to point out preciſely the parts enlightened and ſhaded; but the *claro-obſcuro* adds to this preciſeneſs the art of giving objects more relief, truth, and apparency; as I have elſewhere demonſtrated.

BUT more plainly to diſcover the difference between the *claro-obſcuro*, and the incidence of light; the former is the art of diſtributing advantageouſly the lights and ſhades, both in particular objects, and generally throughout the picture; but it more particularly implies the great lights, and great ſhades, which are collected with an induſtry that conceals the artifice. And in this ſenſe, the painter uſes it for ſetting objects

objects in a fine light, and repoſing the ſight, from diſtance to diſtance, by an artful diſtribution of objects, colours, and accidents; and theſe are the three ways which lead to the *claro-obſcuro*, as we ſhall further illuſtrate.

1. *The Diſtribution of Objects.*

THE diſtribution of objects forms the maſſes of the *claro-obſcuro*, when, by an induſtrious management, we ſo diſpoſe them, that all their lights be together on one ſide, and their darkneſs on the other, and that this collection of lights and ſhades hinder the eye from wandering. *Titian* called it *the bunch of grapes*, becauſe the grape, being ſeparated, would have each its light and ſhade equally, and thus dividing the ſight into many rays, would cauſe confuſion; but when collected into one bunch, and becoming thus but one maſs of light, and one of ſhade, the eye embraces them as a ſingle object. This inſtance muſt not be underſtood literally, either as to the order, or the form, of a bunch of grapes; but only, as an obvious compariſon, to ſhew a conjunction of lights, and alſo of ſhades.

2. *The Bodies of Colours.*

THE diſtribution of colours contributes to the maſſes of lights, and to thoſe of ſhades,

ſhades, whilſt direct light is of no other aſſiſtance in this reſpect, than as it makes the objects viſible. This depends on the painter's management, who is at liberty to introduce a figure cloathed in brown, which ſhall remain dark, notwithſtanding any light it may be ſtruck with; and the effect will be the greater, as the artifice will not appear. The ſame management and effect may be underſtood of all other colours, according to the degree of their tones, and the painter's occaſion for them.

3. *Accidents.*

THE diſtribution of accidents may be of ſervice in the effect of the *claro-obſcuro*, whether in light or in ſhade. Some lights and ſhades are accidental: Accidental light is what is but acceſſory to a picture, or proceeds from ſome accident, as the light of a window or flambeau, or other luminous cauſe, which is nevertheleſs inferior to the original light. Accidental ſhades are, for example, thoſe of the clouds in a landſkip, or of ſome other body ſuppoſed to be out of the picture, and giving advantageous ſhades. But in the caſe of theſe flying ſhadows, we muſt take care, that the ſuppoſed cauſe of them be probable.

THESE ſeem to me to be the three ways of practiſing the *claro-obſcuro*; but all I have

have ſaid will be to little purpoſe, unleſs I make the ſtudent ſenſible of the neceſſity of the *claro-obſcuro*, both in the theory and practice of painting.

BUT of the many reaſons for this neceſſity, I ſhall chuſe to mention four, which ſeem to me to be the moſt important.

THE firſt is taken from the neceſſity of making a choice in painting.

THE ſecond proceeds from the nature of the *claro-obſcuro*.

THE third from the advantage which the *claro-obſcuro* yields to the other parts of painting. And

THE fourth is drawn from the general conſtitution of all beings.

The firſt Proof, taken from the Neceſſity of making a Choice in Painting.

THE painter ſeldom finds ſatisfaction in caſual nature, as being generally ſhort of what he aims at. He muſt, by the help of art, make as good a choice of her as poſſible, in all her viſible effects, in order to bring her to ſome perfection. Now light and ſhade are the viſible effects of nature, as well as the outlines of an human body, the attitudes, the folds of draperies, or any thing elſe that comes into compoſition; all theſe require choice, and therefore light does the ſame. Now the choice of light is nothing

nothing but the artifice of the *claro-obſcuro*; wherefore the artifice of the *claro-obſcuro* is abſolutely neceſſary in painting.

The ſecond Proof, taken from the Nature of the Claro-obſcuro.

THE ſenſes in general have an averſion for every thing that diſturbs their attention: The eye is not ſatisfied with bare ſeeing; it muſt alſo embrace its object with ſatisfaction, and the painter muſt remove every thing that would make it uneaſy. Now the eye will certainly be diſpleaſed, when directing itſelf to its object, 'tis obſtructed by others near it, whoſe lights and ſhades are as apparent as that object itſelf; and 'tis as certain, that the knowledge of the *claro obſcuro* alone can give to the ſight a peaceable enjoyment of this object; for, as we have ſaid before, it is the *claro-obſcuro* which prevents multiplicity of angles, and hinders the eye from wandering, by means of the groups of lights and ſhades, of which it gives the knowledge: Wherefore the *claro-obſcuro* is of the greateſt conſequence in painting.

The third Proof, drawn from the Advantage which the Claro-obſcuro *yields to the other Parts of Painting.*

FIGURES ought to be well ſet and diſtanced, their draperies well caſt, and the

paſſions of the ſoul finely expreſſed: In a word, each object ſhould be characterized by a juſt and elegant deſign, and by a true and natural local colour. But it is as neceſſary to ſupport all theſe parts, and give them a good light, in order to make them the more capable of attracting the eye, and of agreeably deceiving it, by means of the force and repoſe which the knowledge of general lights gives to a picture. This ſhews, what advantage the parts of painting receive from the *claro-obſcuro*, and conſequently eſtabliſhes the neceſſity of it.

The fourth Proof, drawn from the general Conſtitution of all Things.

IT is certain, that all beings tend to unity, either by relation, or compoſition, or harmony; and this as well in things human as divine, in religion as politicks, in art as nature, in the faculties of the ſoul as the organs of the body. God is one, by the excellence of his nature: the world is one. Morality brings every thing within the compaſs of religion, which is one; as politicks makes every thing ſubſervient to the government of a ſtate. All nature preſerves, in all her productions, an unity reſulting from the many members in animals, and parts in plants; and art aſſigns various precepts for making one only work. The ſeveral conditions

ditions of men fit them for commerce and ſociety, as the ſeveral wheels of a machine act for a principal motion. The faculties of the ſoul are, at one time, taken up with one thing only, in order to act well; and the organs of the body cannot ſatisfactorily enjoy more than one object at a time; for if you ſet many before them at once, they will not fix upon any; and this multiplicity will divide them, and intirely take away the liberty of their functions. If, in a publick aſſembly, two or three perſons ſpeak at once, in the ſame tone, and with the ſame force, the ear, inſtead of receiving what is ſaid, will be ſtunned with a confuſed noiſe. In the ſame manner, if we preſent to the ſight many objects, diſtinct and equally apparent, 'tis certain, that the eye not being able to collect all thoſe objects at once, will through their diviſion have ſome pain in coming to a determination. Thus, as in a picture there ought to be an unity of ſubject for the eyes of the underſtanding, ſo there ought to be an unity of object for thoſe of the body. This unity is only to be procured by the knowledge of the *claro-obſcuro*, and without it we cannot view an object with any eaſe or ſatisfaction.

WHEN I ſpeak of the unity of object in a picture, I muſt be underſtood to mean ſuch a diſtance as the eye can reaſonably take in, without being diſtracted by many diſtinct ob-

jects, as usually falls out in a small number of figures. Pictures may be large, and full enough of work to contain three groups of *claro-obscuro*; and then the lights and shades of each group, being sufficiently spread, draw and fix the eye for some time; giving it leave, however, to pass from one group to another; and yet these groups of objects, and of the *claro-obscuro*, in the same picture, tend so much to unity, that one of them ought to predominate. For this reason the painter is obliged to bring into this group the principal figures of his subject as much as possible. This subordination of groups creates a further unity, which we call *the whole together*; but care must be taken, that these groups neither range too much, nor look starch, nor confused, nor be alike in shape; for 'tis indifferent to the eye, whether the masses of the *claro-obscuro* be of a convex, or concave, or any other figure.

WE must only observe, that tho' in great works the masses of light and shade necessarily assist each other, yet the masses of shade must not so forcibly contribute to the repose of the eye as to leave it in a state of inaction with regard to the light masses. The painter should, in this point, imitate the orator, who, when he would fix the attention of his audience upon a certain particular passage, which he would illustrate and enforce, begins with something of less consequence, and,

and, after having fixed the object in the mind of his hearers, he refreshes them with speaking of something more temperate; but without ever suffering their attention to flag. In the same manner the painter makes his lights to shine, and supports them by masses of brown, which repose the eye, without hindering its being entertained by objects less apparent.

WE may even sometimes introduce single objects, but it must be done with prudence, and they must be brown in the light masses, and light in the brown, either for breaking through too great silence in a picture, or for loosening some figures, or for taking away affectation from the work. In a word, the whole should so appear as if every thing fell out by chance.

BUT I must own, that every painter has not the gift of thus concealing the artifice of the *claro-obscuro*, and executing it with industry: It requires as much reflection and delicacy, as it starts new difficulties in every new subject. The geniuses proper for it are such as pierce through every thing, and know how to acquit themselves happily of what they undertake.

WE might here add, as a further proof of the force and necessity of the *claro-obscuro*, the praises which painters themselves always bestow on the works where that artifice appears, and also on the authors of them.

IN effect, whoever will reflect on the advantages which all the parts of painting receive from the *claro-obſcuro*, muſt own, that any picture, be it ever ſo correct, and ever ſo faithful in deſign, and local colouring, is, without that artifice, dull and taſteleſs; whereas another painting, where the deſign, and the local colours are but tolerable, if ſupported by the ſaid artifice, will not ſuffer the ſpectator to paſs unconcernedly by; it will even call to him, and detain him for ſome time, whether he have a taſte for painting, or not. What then would be the effect, if the *claro-obſcuro* was ſupported by fine performance in other parts, and the work was viewed by a good judge, or ſkilful lover of painting?

I THOUGHT it would not be improper to give here the principal explications of the effect of the *claro-obſcuro*, to let the reader at once into what has been ſaid upon this ſubject.

Fig. I. *Plate* II. proves the unity of an object, as it has been treated in the diſcourſe of *Diſpoſition*. We ſee there alſo a demonſtration of objects entering the picture in perſpective: Both diminiſh equally in force as they recede from the centre of viſion. Their only difference is, that the latter decreaſe in magnitude, according to the rules of perſpective, as they go off from the ſaid centre; and the former, which only extend

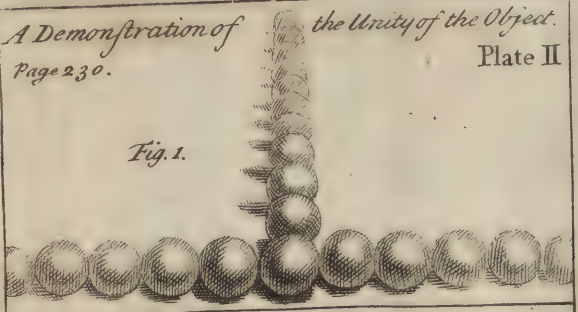
to

A Demonstration of the Unity of the Object.

Page 230.

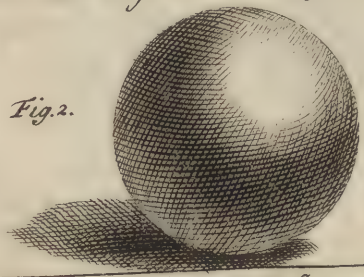
Plate II

Fig. 1.



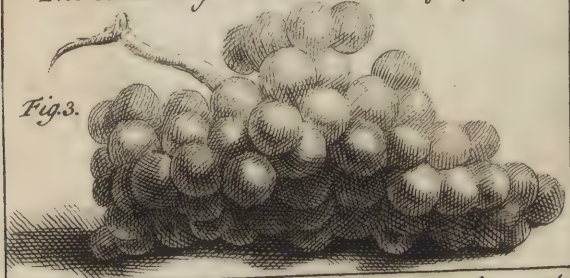
The Clair Obscure on a Single Object.

Fig. 2.



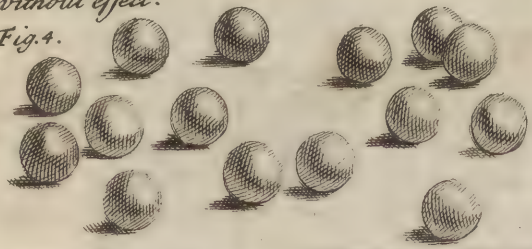
The Clair Obscure on a Group of Objects.

Fig. 3.



Clair Obscure on Objects dispersed and consequently without effect.

Fig. 4.



J. Mynde Sc.

to the right and left of that centre, grow fainter by diſtance, without loſing their forms or bigneſs.

Fig. II. of *Plate* II. ſhews how to handle a particular object, in order to give it relief; which is, to uſe, in the fore-part, the moſt lively light, and ſtrongeſt ſhades, always preſerving the reflected lights, near the turning on the ſide of the ſhade.

Fig. III. of *Plate* II. proves the neceſſity of grouping, for the ſatisfaction of the eye. This was *Titian*'s great rule, and ought ſtill to be the rule of thoſe who would obſerve in their paintings that unity of object, which with ſkilful colouring conſtitutes all the harmony of the art.

Fig. IV. of *Plate* II. ſhews the neceſſity of preſerving unity of object in making groups, according to the bigneſs of the picture, and the number of its figures; for, as we have ſaid, we muſt, to pleaſe the eye, fix it by a predominant group, which, by means of the repoſes cauſed by a ſpread of lights and ſhades, does not hinder the effect of other groups, or ſubordinate objects; for, if the objects are diſperſed, the eye is at a loſs which to fix upon, and is in the ſame caſe with the ear, when many perſons are ſpeaking at the ſame time.

MUCH more might be ſaid on the ſubject of lights and ſhades, which indeed is of great extent; but I content myſelf with

giving, according to my notion, an idea of the *claro-obſcuro*, and ſhewing the ſeveral methods of practiſing it, together with its abſolute neceſſity in painting. Thoſe who would know more of it, may conſult my commentary on *du Freſnoy*'s poem, beginning at the 267*th* verſe, and continued for ſeven or eight leaves following.

SCULPTORS, as well as painters, when they have occaſion, may practiſe the *claro-obſcuro* by the diſpoſition of their figures, or by the place where their work is to ſtand. The cavalier *Bernini* has left poſterity ſome illuſtrious inſtances of this in ſome churches of *Rome*, where he has diſpoſed the ſculpture to the lights of the windows, or elſe has pierced the windows for an advantageous opening, when he had leave, in order to let in ſuch a light as might produce an extraordinary effect, and awaken the ſpectator's attention; but the ſkilful ſculptor may go yet further, by adding to the *claro-obſcuro* the local colours, if he underſtands them; Of this we have two wonderful examples at Monſ. *le Hay*'s in the *Grenelle-ſtreet*, in the ſuburbs of *St. Germains*. They are in two caſes; one is, *the deſcent from the croſs*; and the other, *the adoration of the ſhepherds*. Theſe two ſubjects are ſo profoundly and beautifully handled, that I believe the publick will be pleaſed with their deſcription; and tho' I have drawn it with all poſſible exactneſs,

exactneſs, yet I queſtion not but the curious will find it far ſhort of the ſublime, which the abbot *Zumbe*, the author of thoſe works, has attained in all the parts of his art. It would here be proper to ſay ſomething of the life of that illuſtrious man; but I have thought it would be more ſo to reſerve it for a ſecond edition, which is going to be publiſhed, of my *Lives of the Painters*; wherefore I ſhall here only give the deſcription of theſe ſculptures: Which I have ſubjoined to the end of this work, that the order of my preſent diſcourſes might not be interrupted.

OF

OF THE

ORDER

Which ought to be Obſerved in the

STUDY of PAINTING.

MOST of the ſkilful painters have taken great pains, and ſpent many years in the ſearch of knowledges, which they might have attained in a little time, had they hit at firſt upon the right path. This truth, of which all ages have been convinced by experience, principally concerns youth; and it is youth eſpecially, who, while they are greedily purſuing knowledge, have need of light to conduct them orderly to the point they aim at.

PAINTING may be conſidered as a fine parterre, genius as the ground or ſoil, principles as the ſeeds, and good underſtanding as the gardener who prepares the earth for receiving the ſeeds in their ſeaſons, and raiſes all ſorts of flowers both for profit and delight.

'TIS

'TIS certain that the genius, which gives birth to the fine arts, cannot lead them to perfection without culture; that culture is impracticable without the direction of the judgment; and that judgment is of no uſe, unleſs grounded on true principles. We muſt therefore ſuppoſe a genius in all our undertakings, which would otherwiſe be lame and imperfect. It muſt be owned, that all ages are not equally rich in producing real geniuſes, and that art grows weak for want of ſkilful men: But this ought not to diſcourage ſuch as endeavour to be as good as they can. The earth yields according to its ſtrength, and the ſeed ſown: Genius, in the ſame manner, by cultivating, will always produce ſomething, more or leſs, in proportion to its elevation and extent. Thus genius has its degrees, and nature has fixed one for ſome things, and others for others, as may be obſervable, not only in the ſeveral profeſſions, but even in the ſeveral parts of the ſame art or ſcience. In painting, for inſtance, one may have a genius for portraiture or landſkip, for beaſts or flowers; but as all theſe parts meet in a genius proper for hiſtory, it is certain, that ſuch a genius ought to preſide over all the kinds of painting; and the rather, becauſe, if it ſhould ſucceed better than others, this is the common effect of its being more employ'd in this part of painting; and becauſe, feeling a talent

talent for hiſtory, it has embraced this part with pleaſure, and had more frequent occaſions to examine and practiſe it. But let this be ſaid, without derogating from thoſe geniuſes, which, after being inlarged enough to ſucceed in hiſtory, have applied themſelves, either occaſionally, or through taſte, to one part of painting, rather than another: For painting ought to be conſidered as a long pilgrimage, where, in the courſe of the journey, we diſcover ſeveral things capable of diverting the mind agreeably for a while: We conſider the ſeveral parts of the art, and ſtop in the way to it, as a traveller bates at an inn; but if we make our abode at that inn, becauſe we find beauties there agreeable to our taſte, or ſuiting our intereſt, and therefore are ſatisfied to view, at a diſtance, or rather to hear talk of our journey's end, we muſt never expect to finiſh our pilgrimage, and come up to the perfection of painting.

THIS is certainly the caſe of thoſe, who intend to be painters, and yet, paſſing thro' the parts of the art, are ſtopped by the charms of ſome of them, without conſidering that perfect painting ariſes only from the perfection and union of them all. What is therefore of the greateſt importance, is the cultivation of that genius which ought to preſide over all the parts of painting. Hiſtory demands its whole application and attachment, and forbids it to engage in any diſputes that may delay its progreſs,

greſs, or in any affair that may divert or encumber it.

BUT a pupil's diſpoſition for inſtruction may poſſibly cauſe an averſion in a maſter, through fear of loſing, in a ſmall time, the fruits of his long experience; for, by imparting his lights, he may be either equalled or ſurpaſſed by his pupil. To this I anſwer, That to bury one's knowledge in this manner, is neither natural, chriſtian-like, nor politick. 'Tis not natural, becauſe nature's property is to beget her like; nor chriſtian-like, ſince 'tis the part of charity to inſtruct the ignorant; I mean, ſuch as have talents to learn; and 'tis impolitick, becauſe the maſter's reputation ſpreads, and is preſerved, by that of his diſciples, who tranſmit to poſterity the glory of their inſtructors.

IF, among the ſkilful painters, ſome of the youngeſt plead intereſt againſt communicating their lights and ſecrets, and it be thought a ſufficient reaſon, yet we cannot excuſe the more advanced in age, nor thoſe whoſe reputation is fixed; becauſe, far from running any riſque, their good intentions will be a ſatisfaction to themſelves, and procure them the praiſe of others; for, What do ſuch maſters? They only find methods for removing difficulties, ſhortening time, and putting their diſciples in a way to perfect their taſte and genius.

I AM

I AM aware, that able painters (I mean in general) may have taken different methods of ſtudy, and therefore muſt lead their diſciples by different roads, though all tending to the ſame point. I know alſo, that there are ſome, who, after having ſtudied, without order, and ſpent many years in the ſearch of a good method, have not found it till very late, and who after being better inſtructed, and having diſabuſed themſelves, would be very capable of pointing out to youth the beſt methods of ſtudy; but my ſurprize at the many years uſually aſſigned for this ſtudy, obliged me here to give my thoughts upon the ſubject, and upon the order I could wiſh were obſerved in it.

I SHALL not determine at what age one ought to begin ſtudy, becauſe, in all profeſſions, genius and application are half the work: Yet ſuch as propoſe to be painters, cannot ſet about deſigning too ſoon; for, as their genius comes to ſhew itſelf by practice, they may be ſuffered to go on, if they have any; or, if they have none, may be employ'd about things for which they may ſeem to be better turned. But if their inclination for painting continues, care muſt be taken, during their firſt exerciſes in deſign, to put them in a method of reading and writing to advantage, in order to prevent the general indifference people have for reading, for want of its being familiar to them in their youth.

youth. And as painters ſtand in great need of the helps ariſing from thence, the firſt books put into the ſtudent's hands ſhould be ſuch as are agreeable, and fitting his age, to give him a taſte for reading; and afterwards, in proportion as the mind forms itſelf, nothing will better teach him to think well, than good books.

BUT, at what age ſoever one begins painting, every ſtudent advances, more or leſs, in proportion to his genius. Some are drawn by their genius, and follow it; others are dragged by force: There are but few of theſe laſt. Theſe make great progreſs in a little time, and no age is ſet for them. But, as we are laying down a plan for ſtudy, I think the ſtudent ſhould begin very young, according to the uſual cuſtom of pupils.

PLINY tells us, that when *Alexander the Great* aſſigned to painting the firſt rank among the liberal arts, he at the ſame time ordered, that young people of condition ſhould before all things learn to deſign. *Alexander*, in ſo doing, could have no other view than forming the taſte of his principal ſubjects, by that diſpoſition to painting which deſign gives the mind.

IN effect, the firſt fruit of deſign is the exactneſs it creates in the eye of the deſigner; and its firſt uſe is to make a general diſtinction in the characters of objects, and then

then to imprint on the mind the principles of what is good in the fine arts; and, at laſt, the taſte being formed by a progreſs in theſe principles, the deſigner thus becomes more capable of judging of the works both of art and nature.

ALEXANDER, who did not propoſe to make all thoſe perſons of condition painters, commanded them, however, to begin deſigning betimes, that they might thus be qualified, all their life-time, to judge of any object that offered.

PAINTERS and ſculptors have the greater reaſon to obſerve this law in their early youth, as it not only enables them to give their opinions on the works of others, but alſo to compoſe works of their own, of which others are to judge.

THE firſt thing which ought to be conſidered, in the purſuit of an art which we propoſe to follow all our life, is to make a proper diſtribution of our time, and to allow each ſtudy as much of it as it requires. In our younger years, for inſtance, when reaſon is weak, and reflections unſeaſonable, we ought to make advantage of the ſoftneſs of the brain, and purity of the organs, which are then capable of any impreſſion or habit we would have them take.

IF this be ſo, there are but two exerciſes proper for the ſtudent in his early years: The one is, to accuſtom his eye to exactneſs, in faith-

faithfully ſetting down on paper the dimenſions of the objects he copies, and the other, to uſe his hand to the crayon and pen, till he has got a neceſſary facility in deſigning; for exactneſs of eye, and facility of hand, are the two inlets to deſign.

'TIS therefore of the laſt conſequence to young people, in order to begin painting well, and to make a ſpeedy progreſs in it, not to diſcontinue theſe two exerciſes till they are perfect in them.

NOW, if this point be of great importance to the ſtudent, 'tis more ſo to an academy; for if they will but attend to their own ſupport and advancement, they muſt look upon it as neceſſary to admit no ſcholar, who has not before ſufficiently practiſed drawing after deſigns and plaſters, that is, who has not acquired an exactneſs of eye, and facility of hand, in uſing the crayon; and that in the judgment of the officers in exerciſe. My reaſon is, that when ſcholars are received too young and ignorant into the academy-ſchool, they waſte a great deal of time there, without taſte or diſcernment; and, in ſhort, without making any remarkable progreſs in their pretended ſtudies: and yet, after ſome years, relying more upon the time they have ſpent, than the progreſs they have made, they raſhly ſet up as competitors for the prize, of which they are wholly unworthy. Afterwards it happens, in conſequence of

this, that thoſe who pretend to the prizes of painting, being chips of the ſame block of ignorance, yield the ſame fruit, either bad or inſipid.

THE young ſtudent ought, in the next place, to learn geometry; becauſe, as he is now advanced ſo far as to reflect and reaſon upon all the parts of painting, with which it is neceſſary to be thoroughly acquainted; and as geometry teaches to reaſon, and to infer one thing from another; it will ſtand him in ſtead of logick, and clear him out of all his doubts and perplexities.

THEN, as perſpective preſuppoſes geometry as the foundation of it, it is natural to place it next, and to apply to it with the greater attention, as nothing can be done in painting without it.

BY this time the ſtudent may be ſuppoſed to have got an habit of copying with eaſe all ſorts of deſigns, and of deſigning all ſorts of pictures; and yet this habit muſt not be conſidered otherwiſe than as a diſpoſition neceſſary for attaining deſign.

IN this view the young ſtudent muſt conſider the imitation of fine nature as his chief aim, and be acquainted with the exterior characters of all the forms ſhe produces. And beginning with her maſter-piece, man, he muſt underſtand anatomy, and human proportion, becauſe theſe two parts are the baſis of deſign. Anatomy eſtabliſhes the

ſolidity

ſolidity of the body, and the proportions form its beauty. The proportions derive from anatomy the truth of their outlines, and anatomy owes to the proportions the exact regularity of nature in her firſt intentions. In fine, both theſe parts mutually aſſiſt to make a deſign ſolid, and perfectly correct.

THO' thoſe two parts ſeem to be linked together, yet it is beſt to begin with anatomy, as being the offspring of nature, whereas proportion is the product of art; and if proportion ariſe from good choice, good choice owes its origin to nature.

IN the ſtudy of the proportions, the general ones muſt, in the firſt place, be well underſtood; I mean, ſuch as generally ſuit each part, ſo as to make a *finiſhed whole*. Thus, we muſt know, how an head, foot, or hand, ought to be made, and, in ſhort, the whole body, in order to form a perfect man.

BUT nature being various in her productions, we muſt obſerve what ſhe produces that is fineſt in the different characters of men, ariſing from the diverſity of their ages, countries, and profeſſions.

NATURE indeed affords ſuch a variety as is infinite; but as her riches have their allay, 'tis beſt, at firſt, to have recourſe to the antique for an exquiſite choice in all the ages and conditions of life. The antique figures not only contain every thing that is

moſt beautiful in the proportions, but are in themſelves the very ſources of grace, elegance, and expreſſion: and the ſtudy of them is the more neceſſary, as 'tis the path that leads to beautiful truth. And this we muſt purſue, without regard to the time it may take; for, ſince the antique is the rule of beauty, we muſt perſiſt in deſigning after it, till we have formed a juſt and ſtrong idea of it, that may help us to view nature in the beſt manner, and to bring her back to her firſt intentions, from which ſhe often departs.

As the fineſt pattern we have for this conduct, are the works of *Raphael*, 'tis proper to copy them at the ſame time, that they may ſerve to guide us in the happy mixture he has made of the antique with nature.

HERE, by-the-bye, we muſt obſerve, that in the antique there is a general taſte diffuſed over all the works of thoſe times, and a particular one characterizing each figure, according to its age and quality; and this muſt be the ſubject of the ſtudent's careful reflections, according to the compaſs of his improvement and penetration.

HAVING ſpent the neceſſary time in the aforeſaid ſtudies, we muſt now conſider them as ſteps, by which the underſtanding riſes to the knowledge of the natural object, both ſuch as it is, and ſuch as it ought to be. By theſe firſt ſtudies we diſcern the defects

of our copy, and how far 'tis ſhort of perfection; and our ideas inform us, what muſt be added to, or taken from the life, to make it as perfect as we think it ought to be.

'TIS here therefore we ought to place the ſtudy of the model; which, with contraſt and ponderation, completes the ſtudy of the attitudes.

AS in ſetting a model 'tis neceſſary to find an attitude that has a natural contraſt, and ſhews its fineſt parts, it is alſo neceſſary to give it relief and roundneſs: but as the relief and roundneſs of one particular object is not ſufficient in a company of figures; and as, to pleaſe the eye, and for the effect of *the whole together*, there muſt be a knowledge of lights and ſhades, which is called *the claro-obſcuro*; it follows, that this ſtudy cannot be diſpenſed with. It demands a particular attention, and ought to be the more thoroughly maſtered, as the *claro-obſcuro* is one of the principal grounds of painting, as its effect calls to the ſpectator, as it ſupports the compoſition of a picture, and as without it any pains beſtowed on particular objects would be loſt labour.

AFTER this part of painting is well underſtood, it is proper, in order to root it deep in the mind, to view attentively the prints of thoſe maſters who beſt underſtood lights and ſhades, and to go to the bottom of this knowledge, in order to confirm the

ſtudent in that of the *claro-obſcuro*. He muſt alſo have a general acquaintance with the prints and deſigns of the great maſters, to ſhew him how they managed both in compoſition and ſimple figures.

GOOD prints, as well as good drawings, are alſo proper to warm the genius, and excite it to produce the like. We are made ſenſible of the character of each object by its different drawing and handling; and, having copied after good maſters, we perceive that thoſe fine touches and handlings are the ſoul of deſign. Theſe we muſt imprint in our mind, in order to gain more diſpoſition and facility to obſerve in nature the manner of expreſſing the character of objects. The ſtudent muſt uſe all his endeavours to feed his eye with the ſight of theſe fine things.

BUT, to rivet them in his memory and underſtanding, it will be convenient to copy and make extracts of their fineſt parts, ſuch as he moſt wants, or his genius chiefly leads him to: 'Tis in ſuch caſes that intelligent and ſincere friends, who often know our weakneſſes, and the bent of our genius, better than ourſelves, may aſſiſt us with their counſels and knowledge, if conſulted.

THUS far painting and ſculpture have gone hand in hand; for I ſuppoſe the ſculptor to be uſed to deſigning on paper, as I deſire the painter, for his own profit, to learn

learn to model. Each of them muſt now take a path of his own, in order to arrive happily at his end, which is, the imitation of nature: The ſculptor muſt give relief to his matter, and the painter uſe his colours on a flat ſuperficies. But my preſent deſign is chiefly to direct the painter, in order to bring him to the end of his career.

THE method I have thus far pointed out, only relates to the ſtudy of deſign; what I have yet to ſay relates chiefly to colouring.

SEVERAL painters think, that the ſtudy of deſign implies that of colouring; becauſe, ſay they, ſeveral good deſigners, having too long enjoyed the pleaſures and charms of deſign, have ſo filled their mind with it, that they left no room for colouring; or, having made too great progreſs in deſign, they ſoon grew tired of colouring, which was uneaſy to them. For which reaſon they returned to the pleaſure they found in their habit of deſigning; for 'tis a pleaſure to do what we can eaſily do.

THESE reflections are certainly not groundleſs. But to comply, in ſome meaſure, with the weakneſs of men who do almoſt every thing by habit; I think that the ſtudent ſhould, in the courſe of deſigning, ſometimes handle the pencil and colours, to make this part, through early cuſtom, a pleaſure to him. But if we go to the bottom of theſe inconveniences, they will not

appear to proceed from not colouring early, but from beginning ill; I mean, either copying at firſt after bad things, or being tutored by a maſter who had not the principles of colouring.

WE naturally quit a bad manner of deſigning, as may be obſerved in thoſe who deſign; for they become more correct by practice, and by change of object and model; but it is very rare to exchange a bad manner in colouring for a better: I ſay, that it is not impoſſible, but very rare. *Raphael*, *Michael Angelo*, *Leonardo da Vinci*, *Julio Romano*, and other great maſters of thoſe times, followed the ſchools and the practice of the places where they were educated; and ſpent their whole lives without truly underſtanding good colouring. Even in our own times, *Voet*'s diſciples, tho' numerous, and men of good ſenſe, have not been able, whatever they could do, to ſhake off their maſter's bad manner. We have further inſtances of young painters, who, by beginning to copy pictures of trivial colouring, have retained that manner in every thing they coloured; making it as a glaſs, through which they ſaw nature coloured like their paintings. From hence we may infer, that a young man, who begins with copying an ill-coloured picture, ſwallows a poiſon, with which he himſelf will taint all his future performances.

BUT

BUT a ſolid judgment, and good education, can ſurmount difficulties, and correct bad taſte, where the underſtanding is docile. There is no reaſon therefore why we may not place here the ſtudy of colouring, yet leaving every ſtudent at liberty to refreſh himſelf ſometimes, by interrupting the order of ſtudy I am going to lay down.

THE ſtudent's firſt care muſt be to begin with copying what he finds beſt coloured, moſt finiſhed, and moſt freely penciled in the works of the great maſters; among whom *Titian*, *Rubens*, and *Vandyke*, are of the firſt rank: *Vandyke* chiefly, with regard to beginners, becauſe his good colouring is joined with freedom of penciling.

AS colouring is not farther valuable than it perfectly imitates nature, the ſtudent, after having obtained ſome habit from the beſt pictures, muſt alſo copy after nature herſelf, examine and compare it with the works of the great maſters. This practice will accuſtom his taſte to an idea of truth, and his eye to ſee truth without any cloud or obſtruction.

AFTER having thus acquired a good habit, and put his taſte in a condition to fear nothing, he may copy pictures of all manners, if he finds any thing in them to entertain the activity of his genius; but, like the bees, which gather their honey from ſeveral good flowers, he ſhould chiefly copy excellent

excellent pieces, ſuch as are beſt for forming a good manner. He ſhould do the ſame in the fine productions of nature, whether figures, beaſts, or landſkip, of which he may make a collection, as well for common uſe in the way of his buſineſs, as to keep up his taſte, or to feed his curioſity.

BEING come to this pitch, and ſo furniſhed, the young painter may fly with his own wings, and, by reading or reflecting, raiſe his thoughts, and exerciſe his imagination, in compoſing variety of ſubjects, adorning them with ſuch choice of beauties as nature affords in abundance.

BUT let him remember above all things never to ſet about a picture till he has firſt made a ſlight ſketch of it in colours, where he may give a looſe to his genius, and regulate the motions of it afterwards, in the objects, and in the effect of the whole together. This ſketch muſt be made as quickly as poſſible, after he has fixed his thought, that the fire of his imagination may not have time to evaporate; and, being only a looſe ſketch, as we ſuppoſe it, he may afterwards alter, add, or diminiſh, either in compoſition or colouring, as he thinks fit.

AND now, having brought things to his mind, he muſt, before he begins to dead-colour the great picture, conſult every thing he has by him that is moſt beautiful either in nature or the antique, and proper for his ſubject,

ſubject, and draw exactly after each of them in their proper places, to ſave himſelf the trouble and vexation of alterations, and doing one thing twice. In this point *Raphael* went further: His method was, to paſte as many papers together as made the ſize of his picture; and after having correctly deſigned, and put all things in their places, he transferred this cartoon to the ground he intended to paint on.

YET, if after all thoſe precautions it ſhould ſtill be neceſſary, for the effect of the picture, to make ſome alterations, it will be prudent not to neglect them; the trouble will not be great, and there will, beſides, be no room to reproach ourſelves with any neglect.

THE artiſt being now ſuppoſed to have brought his work to good forwardneſs, he muſt conſider what place it is to be hung in, and at what diſtance from the eye, and to regulate the force of his colouring and touches accordingly.

OF all geniuſes, I believe there is not any which takes greater liberties than that for painting, nor any which ſuffers the bridle more impatiently; nay, I queſtion not but ſeveral painters, beſides ſome extraordinary geniuſes, have, without any order of ſtudy, attained to a conſiderable reputation; though indeed not without loſing much time for want of ſome method. But as, in a machine,

chine, the bad diſpoſition of the wheels retards the motion, ſo the parts of painting, diſorderly ſtudied, confuſe the underſtanding and memory, and make things difficult either to be underſtood or remembred: Wherefore the beſt way is, to put our ſtudies into ſome order not inconſiſtent with a reaſonable liberty.

A

DISSERTATION,

WHETHER

POESY *be preferable to* PAINTING.

IT is not my deſign to maintain, that painting excels poeſy: I never doubted but theſe two arts go hand in hand, and equally deſerve the ſame honours. I have ſpoken of them accordingly, when occaſion offered; and in this I have only followed the ſentiments of the moſt celebrated authors. But as people do not always agree, even in points that are moſt received; I find there are ſome perſons of great diſtinction, who have expreſſed their diſpleaſure at my claſſing poetry with painting. However much diſpoſed I may be to agree with them, I will examine this with all the application I can; for if I muſt at length come into their ſentiments, they will not diſapprove of my deferring to do it, till I have diſabuſed myſelf.

I PROPOSE, in profecuting this diſcourſe, not to aſſert any thing but what is ſupported by the beſt authorities, both antient and modern; and I muſt premiſe, that where I mention poetry or painting, each of theſe arts is ſuppoſed to be in its higheſt degree of perfection.

IT is not poetry therefore I am going to attack, but it is painting I am to defend. When at length, through exerciſe and reflection, both theſe arts appeared in their greateſt luſtre, men of extraordinary genius gave the publick their rules, as well as productions, in each of them, to ſerve as guides to poſterity, and to give an idea of their perfection. Yet both have been unhappily neglected, ever ſince the fall of the *Roman* empire, till theſe latter ages, when *Raphael* and *Titian* for painting, and *Corneille* and *Racine* for dramatick poetry, have uſed their utmoſt efforts to revive them, and bring them to their original perfection.

THERE is, however, this difference between them, that poetry has only diſappeared, and is preſerved pure and entire in the works of *Homer*, *Eſchylus*, *Sophocles*, *Euripides*, and *Ariſtophanes*, and in the rules of *Ariſtotle* and *Horace*. Thus the way for latter poets was plainly pointed out, and the true idea of poeſy preſerved, or, at leaſt, eaſily recovered: whereas painting has been intirely annihilated, both by the loſs

loſs of the many volumes, which, according to *Pliny*, the *Greeks* wrote on the ſubject, and by our being deprived of thoſe performances, which the writers of thoſe times have ſo highly celebrated; for I make but little account of the remains of antient paintings, that are extant at *Rome*.

IF therefore there be nothing left to give us a juſt idea of painting, as practiſed by the antients, that is, when arts were in their greateſt perfection; and if poetry appears at this time in its full luſtre; thoſe who are given to poetry may thus be prejudiced in its favour, and induced to prefer it to painting: for it is certain, that many people of ſenſe, far from conſidering painting as in its antient eſteem and perfection among the *Greeks*, have not given the leaſt attention to it as revived in theſe latter ages, and now practiſed; and yet poſſibly, when they meet a picture, they judge of the art by it, inſtead of judging of it by an idea of the art.

NOW, tho' we have not yet recovered the idea of painting in its full extent, and its re-eſtabliſhment is not guided by ſuch certain principles, and ſuch perfect works, as poeſy; yet nothing hinders our conceiving a juſt idea of it by the works of the beſt painters, who have revived it, and by what we gather from thoſe who have laid down the rules of poeſy, as *Ariſtotle* and *Horace*.

THE

THE former affirms in his *Poetica* *, *That tragedy is more perfect than the epick poem; becauſe it produces its effect better, and yields more pleaſure.* And in another place † he ſays, *That painting yields an extreme ſatisfaction; becauſe it comes ſo perfectly to its end, which is imitation, that ſuch objects as we cannot behold in nature without horror, give us in painting an exquiſite pleaſure.* He adds, *That painting inſtructs, and affords matter of reaſoning, not only to philoſophers, but to every one.* And further, meaſuring the beauty of the two arts by the pleaſure they afford, by their manner of inſtruction, and by the way they take in coming to their end, he ſays, *That painting yields an extreme pleaſure, inſtructs more generally, and comes moſt perfectly to its end.* This philoſopher therefore is very far from preferring poeſy to painting. As for *Horace* ‡, he plainly declares, *That poeſy and painting have always gone hand in hand, and had it in their power to repreſent whatever they would.*

BUT had we not theſe authorities, ſenſe and reaſon plainly tell us, that poeſy cannot relate any event which painting cannot ſhew. They have been a long time reckoned two ſiſters, in all things ſo perfectly like, that

* *Chap.* 27.
† *Chap.* 4.
‡ *De Arte Poet.*

they

they lend each other their office and name: painting is commonly call'd dumb poesy, and poesy, speaking painting.

BOTH arts require an extraordinary genius, which rather transports than guides: and we see, that nature, by a sweet violence, has drawn great painters, and great poets, into their respective professions, without allowing them time to deliberate or chuse. Were we to dive into their excellent works, we should feel in them a secret impulse, something more than human. *There is a God within us*, says *Ovid* *, speaking of poets, *who warms and moves us.* And *Suidas* says, *That* Phidias *the famous sculptor, and* Zeuxis *the incomparable painter, were transported to enthusiasm, and gave life to their works.*

PAINTING and poesy tend to the same end, which is imitation. And it appears, as a learned author says, *That, not content with imitating terrestrial things, they have mounted the skies, to observe the majesty of the Gods, and communicate it to men, as they paint men to make them Demigods.* In this sense, *Charles* V. † *gloried not only in having subjected provinces, but in having been thrice immortalized by the hand of* Titian.

BOTH arts are intended to deceive; and, if we do but give attention to them, they

* *Fasti, lib.* 6.
† *Ridolfi.*

will tranſport us, as it were, magically, out of one country into another *.

THEIR buſineſs is, to inſtruct while they divert; to form the manners, and excite to virtue, by repreſenting heroes, and great actions. This made *Ariſtotle* ſay,† *That ſculptors and painters teach us to form our manners by a ſhorter and more effectual method than the philoſophers; and that there are pictures and ſculptures as capable of correcting vice, as all the precepts of morality.*

BOTH arts exactly preſerve unity of place, time, and object.

BOTH are built on the force of imagination, for the invention of their productions; and on the ſolidity of the judgment, for their good conduct. They are capable of chuſing ſubjects worthy of them, and uſing ſuch circumſtances and accidents as may make them valuable, rejecting any thing that is improper or unworthy to be repreſented.

IN ſhort, painting and poetry both ſet out from the ſame place, take the ſame road, and come to the ſame end; and received their greateſt honours in the earlieſt times, when magnificence and delicacy ſhone with greateſt ſplendour.

THE poets of thoſe times received infinite honours and rewards, and were excited by

* *Et modò me Thebis, modò ponat Athenis. Horat. Epiſt.* 1. *lib.* 2.

† *Politicks*, § 5.

the

the prize given to thoſe whoſe works ſucceeded beſt: and all kinds of poeſy had their praiſes and protectors. *Virgil* and *Horace* * were loaded with favours by *Auguſtus*. *Terence* was admitted to an intimacy and friendſhip with *Lelius*, and with *Scipio* the conqueror of *Carthage*. *Ennius* was alſo cheriſh'd by *Scipio Africanus*, and buried in the † tomb of the *Scipio's*, on which a ſtatue was erected to him. *Euripides*, ſo often applauded by all *Greece*, ‡ was raiſed to the higheſt honours by *Archelaus* king of *Macedon*; and the *Athenians* regretted his death by a publick mourning. *Homer* was revered by all antiquity; and often honoured with altars and ſacrifices. ‖ *Alexander*, on viſiting the tomb of *Achilles*, could not help ſaying, *Happy prince, who hadſt a* Homer *to ſing their praiſes!* Nor did *Alexander* march without *Homer*'s works in his cuſtody: he read them inceſſantly, and uſed to place them under his pillow. § Being preſented one day with a caſket of great value, the moſt precious of all the ſpoils of *Darius*, his courtiers aſk'd him, What uſe he would put it to. He anſwered: To hold the works of *Homer*.

* *Donat.*
† *Cic. pro Archiâ, Val. Max.*
‡ *Solin. Thomaſtin.*
‖ *Vita Homeri.*
§ *Plutarch.*

BUT what has not *Alexander* done for painters? What mark of affection and eſteem did he not ſhew them? * He ordained, *That painting ſhould have the firſt rank among the liberal arts; and that none but the noble ſhould practiſe it; and that in their tendereſt youth they ſhould begin their education with learning to deſign*; thinking it the moſt capable to diſpoſe the mind to a good taſte, and to the knowledge of other arts, and to make a judgment of the beauty of all objects whatſoever.

THIS Prince often viſited painters, and took pleaſure in converſing with *Apelles* on the ſubject of his art. *Pliny* ſays, *That* Alexander, *touch'd with the beauty of one of his ſlaves, whoſe name was* Campaſpe, *whom he tenderly loved, made her ſit to* Apelles *for her picture; and perceiving the painter to be alſo enamoured with her, he gave her to him; not being able to beſtow a greater reward for the painting, than depriving himſelf of what he loved with paſſion.*

† CICERO relates, *That if* Alexander *forbad any but* Apelles *to draw his picture, and all but* Lyſippus *to carve his ſtatue, it was not only thro' a deſire to be well repreſented, but alſo that nothing might remain of him but what was worthy of immortality, and*

* *Pliny*, 38. 10.
† *Ep. fam.* 12. *lib.* 5.

that

that he might ſhew his ſingular eſteem for theſe two arts. I need here make no diſtinction between thoſe two arts; for there is not any thing in *ſculpture*, which the painter ought not to underſtand well, in order to attain perfection; and whatever is moſt beautiful in this art, is common to it and painting. Both have at all times come to an equal degree of perfection: painters and ſculptors have always lived, as they live at this day, in a laudable jealouſy with regard to the beauty and merit of their performances. And if the antique ſculptures have been the admiration of the antients, as they are the wonder of the moderns, what muſt we think of the painting of thoſe times? ſince by its taſte and regularity of deſign, it muſt have obtained all thoſe praiſes which are due to the ſurpriſing effects of colouring.

IF we go farther back, than the times of *Alexander*, we ſhall find, that God himſelf made this art honourable by communicating his knowledge and wiſdom to *Bezaleel* and * *Aholiab*, who were to embelliſh the temple of *Solomon*, and make it venerable by their works.

IF we conſider, in what manner painting was rewarded, it will appear, that the pictures of excellent artiſts were purchaſed by *full meaſures* of pieces of gold, † *without*

* *Exod.* xxxi. *Joſephus.*

† *In nummo aureo menſuram accepit, non numero.*

tale or number: whence *Quintilian* infers, *That nothing is more noble than painting; ſince moſt other things are traffick'd for, and bear a price, whereas painting has none.*

*A SINGLE ſtatue, by the hand of *Ariſtides*, was ſold for 375 talents: another of *Polycletus* for 120,000 ſeſterces. † And the King of *Nicomedia* having propoſed to eaſe the town of *Cnidos* of divers tributes, on condition they would give him the ‡ *Venus* of *Praxiteles*, which yearly drew thither a great concourſe of people, || they choſe rather to remain tributary, than part with a ſtatue which was the greateſt ornament of their town.

THERE have been excellent painters, and excellent ſculptors, who, highly ſenſible of the merit of their arts, conſecrated their works to the Gods, believing mankind unworthy of them. § And *Greece*, in gratitude to the famous *Polygnotus*, who had given it pictures which were the admiration of the whole world, gave him a magnificent entrance into the towns where he had work'd; and ordained, by a decree of the ſenate of *Athens*, *That his charges ſhould be borne by the publick in all the places thro' which he paſſed.*

* *Pliny*, 10. 35.
† *Cic. lib.* 1. *Ep.* 7. *Attico.*
‡ *Ælian. Hiſt.*
|| *Cic. contra Verrem.*
§ *Plut. Op.*

IN thoſe times, painting alſo was ſo much honoured, that ſkilful artiſts work'd not on any thing that was not moveable from place to place, and could not be preſerved from fire. *They were very far,* ſays *Pliny, from painting on a wall, that could belong but to one owner, that always continued in the ſame place, and where the work could not be preſerved from fire. Painting was not confined, as in a priſon, to walls; it remained indifferently in all towns, and a painter was a common good to all the world.*

THE honour paid to painting has been carried to *veneration.* King *Demetrius* gave memorable tokens of it at the ſiege of *Rhodes*; where he could not forbear ſpending ſome part of the time he owed to the cares of his army, in viſiting *Protogenes*, who had juſt then finiſh'd the picture of *Ialyſus. This piece,* ſays *Pliny, prevented the king's taking the town, for fear he ſhould burn the paintings of this great artiſt: and not being able to fire it on any other ſide than where this illuſtrious man's cabinet was, he choſe rather to ſpare painting, than to accept of the victory, that was offered him.* Protogenes, continues *Pliny, worked at that time in a garden out the town, near the enemies camp, and there finiſhed the work he had begun, without being in the leaſt diſturbed at the noiſe of arms. The King having ſent for him, and asked*

how he could dare to work amidſt his enemies; he anſwered, That he was very ſenſible, the war Demetrius *had begun was againſt the* Rhodians, *and not againſt the arts. This induced the King to oppoint him a guard for his ſafety, being glad it was in his power to preſerve the hand he had ſaved from the inſolence of the ſoldiers.*

GREAT perſons have loved painting with paſſion, and exerciſed it with pleaſure: among others, *Fabius* a moſt famous *Roman*, who, according to * *Cicero*, having had a taſte for painting, and practiſing it, would be called *Fabius Pictor*. By this he meant to give freſh luſtre to his birth, according to the *idea*, which was then entertained of painting. *For what in this art is admirable*, ſays *Pliny* †, *is, that it makes the noble more noble, and the illuſtrious more illuſtrious. Turpilius* a *Roman* knight, *Labeo* pretor and conſul, the poets *Ennius* and *Pacuvius*, *Socrates*, *Plato*, *Metrodorus*, *Pyrrho*, *Commodus*, *Veſpaſian*, *Nero*, *Alexander Severus*, *Antoninus*, and ſeveral other Emperors and Kings, did not think it beneath them to ſpend ſome part of their time in painting.

WE know what pains great Princes have taken, at all times, to collect the pictures of the great maſters; which they have

* *In Bruto.*

† *Mirum in hac arte eſt, quod nobiles viros nobiliores facit.* 34. 8.

eſteemed

eſteemed among the moſt precious ornaments of their palaces. And we daily obſerve what pleaſure the art yields to men of high rank, and people of good ſenſe, who have a taſte for fine things. We know with what diſtinction the ſkilful painters of latter times have been treated by crowned heads; and how highly *Titian* and *Leonardo da Vinci* were eſteemed by the Princes they ſerved. The latter died * in the arms of *Francis* I. and the former gave ſo much jealouſy to the courtiers of *Charles* V. † becauſe he delighted in that painter's converſation, that the Emperor was obliged to tell them, *he could always have courtiers, but could not always have a* Titian. We know alſo, that this artiſt having once dropt a pencil, as he was drawing *Charles* V.'s picture, the Emperor took it up; and, on *Titian*'s making apologies, and returning thanks, he ſaid, Titian *deſerves to be ſerved by* Cæſar ‡.

BUT, ſuppoſe the *idea* of painting, conſidered in its perfection, be not yet well eſtabliſh'd, and that our preſent conceptions of it, in all its parts, and powers of working on the mind, have not a ſufficient fund of merit; whence comes the paſſion which men of diſtinguiſhed rank, and perſons of know-

* *Vaſari.*
† *Ridolfi.*
‡ *Idem.*

ledge,

ledge, have for this art? Whence comes it, that others, who entertain an indifference for painting, care not to own it without a bluſh?

'TIS *an unhappineſs*, * ſays a grave author, *for a man to diſlike painting, and refuſe it the eſteem it deſerves: for he who does it out of ignorance, is very unfortunate not to diſcern thoſe beauties which the world affords; and he who does it out of contempt, is guilty of a wickedneſs, in declaring himſelf an enemy to an art employ'd to do honour to the Gods, and to give inſtruction and immortality to men.*

AS to the effects which poeſy and painting have on the mind, 'tis certain that both are capable of ſtrongly moving the paſſions. And if the fine pieces for the theatre have drawn, and ſtill draw, the ſpectators tears; painting can do the ſame in a proper and well expreſs'd ſubject. † *Gregory* of *Nice*, after a long deſcription of *Abraham*'s ſacrifice, ſays, *I have often caſt my eyes on a picture, which repreſented this moving ſight, and never could take them off without tears; ſo much has painting repreſented the thing as if it was real.*

THE end of painting, as well as poetry, is, in ſuch a manner to ſurpriſe, that their

* *Dion. Chryſoſtom. Or.* 12.
† *Or. of the Divinity of the Son and Holy Ghoſt.*

imita-

imitations may ſeem to be truths. *Zeuxis*'s picture of * *a boy carrying grapes*, which the birds peck'd at, is an inſtance, that the painting of thoſe times uſed to deceive the eye in the objects it repreſented: and *Zeuxis* himſelf found no other fault with the boy's figure, than that it had not alſo deceived.

LET us now a little conſider the natural agreements between poeſy and painting; *by which at all times*, as *Horace* ſays, *painters and poets are allowed to be equally bold*: with this caution; *that ſuch liberty ought not to make them produce any thing that is improbable; as joining ſweet things with bitter, tygers with lambs, or the like.*

THIS general idea, in the next place, obliges both artiſts to purſue the common methods of good ſenſe and reaſon in all their conduct: for we perceive, by one of *Horace*'s ſatires †, that he loved painting extremely, and was allowed to be a good judge of it. But the precepts he has left us, reſpect only the theory of the two arts; and they differ only in practice and performance. The practice of poeſy lies in diction and verſification, ſuppoſing the latter to be itſeſſential but to this we might add declamation, as it is the ſinew of words, and be-

* *Pliny*, 35. 10.
† *Horat.* 3. 2.

cauſe

cauſe without it we cannot well repreſent the manners and actions of mankind; which is the end of poeſy. And painting is performed by means of deſign and colouring.

THESE different manners of performance have indeed their values and difficulties; but, of the two, painting requires the moſt ſtudy and time: for diction may be obtained by the help of grammar, and by good uſe, which prevails among all people of diſtinction, as they are under a neceſſity to ſpeak good language; tho' to do it purely and elegantly is the effect of ſerious ſtudy. Declamation, of which *Quintilian* treats very exactly, and without which, as he ſays, *imitation, the very ſoul of eloquence, is imperfect*, depends on few principles, and almoſt intirely on a natural talent. Verſification conſiſts of an harmonious meaſure in its cadence, turn, and rhyme; which things indeed require reflection, yet by reading and practice may become familiar.

BUT, in deſigning and colouring, the caſe is otherwiſe; for they require an infinity of knowledge, and obſtinate ſtudy. In the former, there muſt be ſuch an exactneſs of ſight, for determining the various dimenſions of viſible objects, and ſuch a great habit for ſettling their outlines, that, as *Michael Angelo* ſaid, *the compaſſes muſt be in the eye, rather than in the hand.*

DE-

DESIGN implies the knowledge of the human body, not only as it commonly appears, but as perfect as it ought to be, and agreeable to the original intention of nature; 'tis founded on ſkill in anatomy, and in the proportions, which are ſometimes ſtrong and robuſt, at other times delicate and elegant, according to age, ſex, and condition. And this point alone requires many years ſtudy and reflection.

DESIGN alſo obliges the artiſt to underſtand geometry perfectly, for the ſake of exact perſpective, which he has an indiſpenſable occaſion for in every thing he does.

DESIGN likewiſe requires an habit in ſhortnings and outlines; in which the variety is as infinite, as the number of *attitudes*.

IN deſign alſo is included the knowledge of phyſiognomy, and the expreſſion of the paſſions of the ſoul; which are very neceſſary and valuable parts of painting.

COLOURING reſpects the incidence of lights, the artifice of the *claro-obſcuro*, local colours, the ſympathy and antipathy of particular colours, their agreement and union with one another, their aereal perſpective, and the effect of the whole together. All theſe knowledges depend on the fineſt and moſt abſtracted phyſics.

I SHOULD never have done, if I was to mention all the various ways, which painting has to expreſs its thoughts; and, by what I have

have ſaid, it appears to be as fruitful in invention as poeſy, for pleaſing and deceiving the eye, and affecting the ſoul.

BUT tho' theſe two arts be ſiſters, and very like in whatever is moſt refined, yet we may aſcribe to panting, ſeveral advantages over poetry; ſome of which I ſhall here ſet down.

IN effect, if poets were allow'd to chuſe their language, as ſoon as they had given the preference to one, and fixed upon it, they would ſcarce be underſtood by more than one nation: whereas painters have only one language, which imitates (if I may be ſuffered to ſay ſo) that which God gave to the apoſtles, and which all nations were to underſtand.

PAINTING beſides diſplays itſelf, and enlightens us, all at once; whereas poeſy goes not to its end, and does not produce its effect, but by making one thing ſucceed another. Now, what is conciſe, ſays *Ariſtotle*, is more agreeable, and affects in a more lively manner, than what is diffuſe. And if poeſy increaſe pleaſure by the *variety* of its *epiſodes*, and a detail of circumſtances, painting can alſo repreſent as much of them as it pleaſes, and by ſeveral pictures enter into all the parts of an action: and in whatever manner it expoſes its works to view, the ſpectator is not ſuffered to grow tired. Painting

ing therefore yields a more lively pleaſure than poeſy.

BUT painting has this farther advantage, that it is conveyed by a ſenſe which is the moſt ſubtile, and the moſt capable of moveing us, and raiſing the paſſions; I mean, the ſight: *For the things*, ſays *Horace*, *which enter the mind by the ears, take a much longer way than thoſe which enter by the eyes, which are more faithful and ſurer evidences than the ears.*

IF, after this firſt emotion, we weigh the effects produced in the mind, it muſt be allowed, that it is the property of both arts to inſtruct; but that painting does it more generally: it inſtructs the ignorant, as well as the learned. Without the aſſiſtance of painting we find it difficult to fathom the other arts; becauſe to apprehend them it is neceſſary to have demonſtrative figures: and it is only for want of theſe that the works of *Vitruvius*, and of the antient *Hiero*, who treats of machines, appear to us ſo obſcure. But further: Of what profit is not painting in books of travels? Nay, is there any ſcience, to the perfect underſtanding of which painting is not neceſſary? Can *Topography*, *Medals*, *Devices*, *Emblems*, treatiſes of *Plants*, or of *Animals*, be without the aſſiſtance which painting is always ready to afford them? To begin with ſacred ſtory, what gladneſs, mixed with veneration,

neration, ſhould we not entertain, had painting handed down to us the magnificent *Temple of Solomon?* What pleaſure ſhould we not take in reading the hiſtory of *Pauſanias*, which deſcribes all *Greece*, and leads us, as by the hand, through the diviſions of that country, if this work were accompanied with demonſtrative figures?

IF the chief end of poeſy be, to imitate the manners and actions of men, painting has the ſame object; but proceeds in a more extenſive manner: for it cannot be denied but that painting imitates God in his omnipotency, in the creation of viſible things; that is, the poet indeed may deſcribe them by the force of words, but words will never be taken for the things themſelves, nor can they imitate that omnipotency, which at once becomes manifeſt by viſible creatures. Now painting, with a few colours, and, as it were, out of nothing, ſo well forms and repreſents all things, whether on earth, in the waters, or in the air, that we believe them to be real; for the eſſence of painting is to deceive the eye, and ſurpriſe us.

BUT one thing I will not paſs by, which is in favour of poeſy: it is, that *epiſodes* give the greater pleaſure in the courſe of a poem, the more imperceptibly they are brought in, and interwoven with the reſt. Now painting may indeed repreſent all the facts of ſtory ſucceſſively, in ſeveral pictures; but

but cannot ſhew either the cauſe or the connexion of them.

HAVING now drawn a parallel between theſe two arts, our next buſineſs is, to anſwer ſome objections.

'TIS ſaid, that painting borrows of poeſy; that *Ariſtotle* aſſerts, *That the arts, which require manual performance, are leſs noble on that account:* In a word, *That poeſy is wholly ſpiritual, but painting is partly ſpiritual, and partly material.*

I ANSWER, That the mutual aſſiſtance which arts afford each other, ſhews that neither of them can diſpenſe with the reſt. And it is ſo certain, that painting borrows no more of poeſy, than poeſy does of painting; that the falſe divinity, which gave riſe to fables, had not been made uſe of by the poets in their fictions, if painters and ſculptors had not originally ſet them before the eyes of the *Egyptians* for their adoration.

OVID ſays *, *That* Venus, *the goddeſs whom the pens of authors have made ſo famous, had been ſtill under water, did not* Apelles's *pencil make her known.* As if poeſy had publiſhed her beauties, but painting had traced her figure and character.

* De Arte Amandi.

Si Venerem Cous nunquam pinxiſſet Apelles,
Merſa ſub æquoreis illa lateret aquis.

HORACE, who had indeed a great taſte for painting, tho' he devoted his fortune and reputation to poeſy, ſays, *That painters and poets have always had the liberty to undertake any thing.* Thus he owns, that, in matters of fiction, their power is neither limited nor reſtrained.

IF we paſs from fable to hiſtory, which is another ſpring for both painters and poets equally to draw at, we ſhall find, that, excepting the ſacred writers, moſt others have written according to their paſſions, or according to the memoirs which they were furniſhed with; and therefore have left us room to doubt of many facts, which are often variouſly related. But the hiſtorical facts of greateſt certainty, according to the beſt judges, are ſuch as we ſee eſtabliſhed and confirmed by antique medals and bas-reliefs, or elſe by the paintings with which the primitive Chriſtians adorned the ſubterraneous places, where they performed their worſhip: and theſe places were in *Rome*, and other parts of *Italy*. *Baronius* relates, that the people of *Rome*, having diſcovered another city under ground, were tranſported to ſee in painting what they had read in hiſtory. In effect, *Boſius* and *Severan*, who have written large volumes upon *Subterranean Rome*, diſcover to us, in the paintings which are preſerved to this day, the antiquity of our ſacraments, the way in which the primitive Chriſtians offered

offered their prayers, and buried their martyrs, and ſeveral other particulars relating to the myſteries of our religion.

WHAT is it we do not learn from antique medals and ſculptures; variety of temples, altars, victims, vaſes, pontifical ornaments, and implements for ſacrifice; all ſorts of arms, chariots, ſhips, inſtruments of war, either for attacking or defending towns; the ſeveral crowns, according to the ſeveral kinds of dignities and victories; ſo many various head-dreſſes for the women, and ſuch a diverſity of habits, according to times and places, in peace and war? What books can give ſuch certain accounts of the cuſtoms and uſages among the *Romans*, as what we learn from the ſculptures of thoſe times? The bas-reliefs of the *Trajan* and *Antonine* pillars are ſilent books, where indeed we find not the names of things, but the things themſelves which were in uſe, at leaſt in the times of thoſe Emperors.

THOSE who have treated of the religion of the antient *Romans*, their encampments, allegorical ſymbols, iconology, and images of their gods, could bring no better proof of their aſſertions, than from the antique monuments of bas-reliefs and medals. In ſhort, theſe, and the antient paintings aforeſaid, are the moſt infallible ſources of erudition; and 'tis for this reaſon we ſee among the learned ſo great a curioſity and keenneſs

after medals, graved ſtones, and other things in the fine arts, which bear the ſtamp of antiquity. From all that I have ſaid, both of fable and hiſtory, we may conclude, that poeſy borrows at leaſt as much from painting, as painting does from poeſy.

As to *Ariſtotle*'s aſſertion, *That the arts which require manual performance, are leſs noble on that account*; and as to what is added, *That poeſy is wholly ſpiritual, but painting is partly ſpiritual, and partly material*; I anſwer, that the hand is no other to painting, than words are to poeſy; both are the ſervants of the mind, and the chanels for conveying our thoughts: and as to the underſtanding, it is the ſame in both arts. *Horace*, who has laid down ſuch excellent rules for poeſy, ſays, * *That a picture keeps in equal ſuſpenſe both the eyes of the body, and thoſe of the underſtanding.* What they call *the material part* in painting, is nothing elſe but the execution of that ſpiritual part which is allowed it, and is properly the reſult of the painter's thought, as declamation is the reſult of the poet's. But the art of executing a thought in painting differs very much from that of rehearſing a declamation in a tragedy; for this laſt requires but few precepts beſides the outward talents of na-

* *Suſpendit pictâ vultum mentemque tabellâ.* Epiſt. 1. *lib.* ii.

ture;

ture; whereas the execution of painting requires much reflection and knowledge. The declaimer need little more than give himself up to his talent, and enter thoroughly into his subject. I know indeed, that *Roscius* the comedian acquitted himself with so much force, that for this reason alone, says *Cicero*, * *his death ought to be lamented by all worthy men; or rather, he ought to live for ever.* But the painter must not only enter into his subject; but, as we have observed, he must be very skilful in design and colouring, and express, in a delicate manner, the various looks of persons, and the emotions of the soul. In any of these, the hand has no part, but as it is guided by the head. Painting therefore, properly speaking, has nothing in it, but what is the effect of a profound speculation. Even the bare motion of the pencil contributes to give objects their soul and character.

IT is further alledged, that the reasoning faculty, the most precious inheritance of man, which is found with all its ornaments in poetry, is not found in painting.

WHAT I have been just saying, might be more than sufficient to remove this objection; but I will clear it up a little further. It must be observed, that arts being only imitations, the reasoning, which is in a work,

* *Pro Archiâ.*

paſſes only into the mind of him who judges of it. Let us therefore ſee, whether the ſpectator does not find a reaſoning in painting, as well as the ſtudent does in poetry.

BY the word *reaſoning*, is underſtood either the cauſe and the reaſon, why a work has a good effect; or elſe the act of the underſtanding, by which it knows one thing by another, and from thence draws concluſions. If, by the word *reaſoning*, be underſtood the cauſe and the reaſon, why a work has a good effect, there is as much reaſoning in painting, as in poeſy; becauſe both arts act by virtue of their principles. And if, by the word *reaſoning*, be meant the act of the underſtanding, which infers one thing by the knowledge of another, it will be found, when occaſion offers, as much in painting as in poetry. The beſt way to demonſtrate this truth is, by viewing ſome picture, to which we may have eaſy recourſe. The paintings in the *Luxemburg* gallery, repreſenting the life of *Mary de Medicis*, would be ſo many proofs of it. Among theſe I ſhall ſingle out *Lewis* XIII. as being moſt known.

UPON viewing this picture, we may, for example, infer, that the delivery happened in the morning; becauſe the ſun appears in his chariot to be riſen, and taking his courſe upwards. We may alſo infer, that this delivery was happy, by the conſtellation *Caſtor*, which

which the painter has ſet above in the picture, as the ſymbol of favourable events. On a ſide of the picture is *Fruitfulneſs*, turning towards the Queen, and ſhewing her, in an horn of plenty, five little infants; alluding to the number which this Princeſs ſhould bear. In the Queen's figure, we may eaſily judge, by the redneſs of her eyes, that ſhe had been ſuffering the pains of child-bed; and yet, by thoſe eyes, amorouſly inclined towards the new-born prince, and by the lineaments of her face, which the painter has divinely managed, it is eaſy to obſerve a double paſſion proceeding from the remains of pain, and the beginning of joy: from whence may be drawn this conſequence, that her maternal love and joy, at bringing a Dauphin into the world, had made her forget the pains of child-birth. The other pictures in the ſame gallery, which are all allegorical, afford matter for reaſoning from the ſymbols, which ſuit the ſubjects and circumſtances the painter was diſpoſed to handle.

THERE is no ſkilful painter who has not ſhewed the like reaſoning, when his work requires it: for tho' reaſoning may enter both into poeſy and painting, yet productions of theſe two arts are not always intermixed with it, nor ſuſceptible of it. *Ovid's Metamorphoſes*, tho' poetick works, are moſtly but deſcriptions. It is true, the reaſoning

which is found in painting, is not for all ſorts of underſtandings. Yet thoſe which are a little above the common level, take pleaſure in diving into the painter's thought, in diſcovering the true meaning of his picture, by the ſymbols he makes uſe of in it, and, in a word, in underſtanding the language of the mind; which language was deſigned not ultimately, but only immediately for the eyes.

TOO great facility in diſcovering, uſually leſſens the deſire of it; for which reaſon, the firſt philoſophers thought it proper to couch truth under fables, and ingenious allegories, that their ſcience might be ſought with greater curioſity, or elſe more firmly rooted by keeping the underſtanding attentive. This management makes a much greater impreſſion on the underſtanding and memory, as it more agreeably exerciſes the attention. Our Saviour himſelf took the ſame method of inſtruction, that his compariſons and parables might keep his hearers more attentive to the truths they ſignified.

IN painting, concluſions may be alſo drawn from the attitudes, expreſſions, and paſſions of the ſoul: and we perceive, in converſations and dialogues, the very ſentiments of the figures. In the Annunciation, for inſtance, when the Angel approaches the Virgin *Mary*, the ſpectator may eaſily determine, by her expreſſion and attitude, the very

very time the painter has chosen, and whether this happened when she was troubled at so unexpected a sight, or astonish'd at the Angel's proposal, or when consenting with such humility as made her say, *Behold the servant of the Lord*, and so forth.

IT is plain, that *Aristotle* himself make's no difficulty to allow reasoning to this art, when he says, *That painting instructs, and finds matter for reasoning, not only to philosophers, but to all men.* And *Quintilian* owns *, *that painting penetrates the understanding so deeply, and moves the passions so lively, that it appears to have more force than any speech whatever.*

FOR the rest, reason is not only found in painting, but there displays ornaments, elegancies, agreeable turns, and sublimities, as well as poesy. Harmony, which introduces both arts, and procures them a gracious reception, is indispensable in both: for we draw from colours an harmony for the eye, as we do from sounds an harmony for the ear.

BUT, say some, whatever reasoning we assign to painting, it can never be so brightly nor strongly express'd as by means of words.

I AM very sensible, that expressions may be attributed to words, which painting can but imperfectly imitate; but I know too, that poesy is very far from expressing, with

* *Pictura, tacens opus, & habitus semper ejusdem, sic in intimos penetrat affectus, ut ipsam vim dicendi nonnunquam superare videatur.* L. II. c. 3.

so

ſo much truth and exactneſs as painting, the things which fall under ſight. Whatever deſcription poeſy gives of a country, whatever pains it takes to repreſent the look, lineaments, and colours of a face, it always leaves the underſtanding in the dark and uncertain, and never comes up to painting. We have ſeen ſeveral painters, who, not able, in words, to give an idea of perſons whom they were obliged to know, have made ſingle-line ſketches of them ſo exact, that they could not be miſtaken. The very men, whoſe profeſſion it was to perſuade, have often called in the aſſiſtance of painting, in order to touch the heart; becauſe the mind, as we have made appear, is ſooner and more lively moved by what *ſtrikes the eye, than by what enters at the ears. Words*, they ſay, *are but wind, but examples are moving. On this account*, according to *Quintilian* *, who has laid down the rules of eloquence, *the advocates in criminal cauſes uſed ſometimes to ſhew a picture, repreſenting the fact they were employed about, in order to move the hearts of the judges by the enormity of the fact.* The poor in antient times took the ſame method for defending themſelves againſt the oppreſſion of the rich, as *Quintilian* alſo atteſts †; *becauſe*, ſays he, *the money of the rich could eaſily gain voices. But as ſoon as the picture, repre-*

* *Lib.* 6.
† *Del.* 252.

ſenting

ſenting the injuſtice, appeared to the bench, it wreſted truth from the hearts of the judges, in favour of the poor perſon. The reaſon is plain: Words are only the ſigns of things, whereas painting ſhews truth in a more lively manner, and moves and penetrates the heart more ſtrongly, than can be done by diſcourſe. In a word; 'tis the eſſence of painting to ſpeak by things, as that of poeſy is to paint by words.

BUT ſome ſay, that painting ſpeaks not, nor is underſtood, by things themſelves, but by the imitations of things.

I ANSWER, That is the very thing which raiſes the value of painting; ſince by this imitation, as we have obſerved, painting pleaſes more than the things themſelves.

I COULD here alledge a great many of the beſt authorities in ſupport of the merit of painting, if I was not afraid of making this diſcourſe too prolix and too ſhewy. I have therefore contented myſelf with obſerving, how imperfect an idea ſome have had of the art, and the preference which for this reaſon has been given to poeſy. I have endeavoured to ſhew the natural conformity between the two arts; and touch'd on ſome *pre-eminencies*, that may be aſcribed to each of them. I have anſwered ſome objections, which have been made to me; and, in ſhort, have done what I could to preſerve to painting the rank which ſome would take from it.

A

DESCRIPTION

OF

Two Pieces of SCULPTURE, *in the Poſſeſſion of Monſ.* LE HAY, *done by Seign.* ZUMBO, *a Gentleman of* SICILY.

THE author of theſe two pieces, one of which repreſents *the nativity of Chriſt*, and the other his *burial*, has been often heard to ſay, *That he choſe theſe two ſubjects in order to expreſs two different paſſions, joy and grief.* For this purpoſe, he has choſen, in the ſtory of the *nativity*, the arrival of the ſhepherds, when they come to acknowledge and adore our *Saviour*, who, according to the Angel's words, *was to be, to all the world, the ſubject of great joy.* In the ſtory of the *burial*, he has fixed upon the time when *Joſeph* of *Arimathea* having begg'd the body of *Jeſus*, the Virgin and other holy women attending her, expreſs their *grief.* And as this happy genius was very ſenſible, that

that colouring would be of infinite advantage to ſet off his work, and give a value to his expreſſions, he has accordingly coloured it, and by this means made both the carnations and draperies appear with greater truth.

The Nativity.

TO follow the text of the Scripture, the author has laid the ſcene in a place deſtitute of all things; which, as appears by the ruins, had been antiently a temple for idols, but was now only fit to be a covert for beaſts; and at beſt a ſtable open to the firſt comer. The author has introduced into his compoſition ſome magnificence; to ſhew, by this oppoſition, *the poverty of Chriſt*, and the *eſtabliſhment of Chriſtianity on the ruins of Idolatry*. He further conſidered, that in order to contribute to the joy which he intended to expreſs, he might, without abating the idea of the poverty of the place, introduce ſomething of antient ſculpture, in order to awaken the taſte of the ſpectator, and renew the pleaſure which judges take in ſuch valuable remains of antiquity. Beſides, as nothing can be more humble, nor more grand, than the birth of the Son of God, the author endeavours to allude to both, by mixing the ruins of a magnificent building with the beauty of its remains.

THE

THE ſculptor has alſo introduced twenty-four figures, and ſix beaſts of ſeveral kinds. The *Virgin* and her *Son* are in the middle of the piece; ſhe appears in a modeſt character, but infinitely pleaſing; and the child, preſerving the figure of a new-born infant, diſcovers, by his action, ſomething more than human.

WE may obſerve a great variety in the figures, by their different faces, characters, ſexes, ages, attitudes, and expreſſions. Four ſhepherds are taken up, in conſidering, near at hand, the child and his mother, whom the Angel had pointed out to them. To the right are four others round *Joſeph*, who explains the myſtery to them, of which they are witneſſes. The ſhepherds diſcover in different ways the effects of grace, by the joy they expreſs for this inſtruction.

OTHERS, on the fore-ground, and full of fear, adore the *Saviour* who is born to them.

ON the left ſide, are ſome ſhepherds diſcourſing of what they ſee: one of them is calling to others farther off to haſten and partake of the novelty of the ſight.

IN the clouds over *Chriſt* and the *Virgin*, are four Angels, ſuppoſed to be ſent from Heaven to make the ſhepherds acknowledge their Divine Maſter, and with them to worſhip him.

THE

THE dreſſes, draperies, head-attire, and every thing elſe belonging to the figures are ſo perfectly proper for them, that whoever examines particulars, muſt needs admire the diverſity and probability. The expreſſions eſpecially are ſo lively, and make ſuch an impreſſion on the mind, that they force our attention. In one we ſee admiration, in another ſimplicity, in another ſurprize, in another devotion; and each object denotes a fine choice of character. The figures are moſt juſtly deſigned, in a great taſte, and in a manner proper to their conditions. We may alſo admire the tenderneſs of the carnations, the fine folding of the draperies, the truth and contraſt of the attitudes, the diſpoſition of the groups, and the diſtancing of the grounds.

THE whole work is highly finiſh'd; and the exact truth, that is obſerved in all things, even to the plants and other minute circumſtances, yields great pleaſure. The very colours, which uſually little agree with ſculpture, are managed with a certain moderation, which gives the whole a greater probability. Among other things, one of the ſtatues appears to be of old marble, ſtained and weather-beaten, and is very deceiving. In ſhort, the whole compoſition diſcovers a wonderful harmony, and expreſſes the ſubject with all the agreeableneſs imaginable.

The

The Burial.

THE author of this excellent piece has choſen, as we have obſerved, the moment when *Joſeph* of *Arimathea*, having taken down from the croſs the body of *Jeſus*, leaves it, for ſome time, to the care of the chief perſons who loved him in his life-time. The ſituation of the place, which is rocky, ſuggeſts to us, that the ſcene is not far from the place intended for his burial.

CHRIST, his *Mother*, St. *John*, the three *Maries*, three *Angels*, *Joſeph* of *Arimathea*, *Nicodemus*, and the *Centurion*, who acknowledged *Chriſt*'s divinity preſently after his death, are the perſons who compoſe the ſtory.

IN the middle of the piece, is *Chriſt*'s body, careleſly, but naturally, laid out on a ſtone which is covered with a ſheet; the diſpoſition is ſuitable to a motionleſs body, yet ſo ſwayed, (as if by chance) as to move the ſpectator's compaſſion, even to weeping. The figure is ſo noble and delicate in proportion, that even in ſuch circumſtances we are ready to believe it to have ſomething divine. The *Virgin* is next to the body, and reſts his head upon her knees, in order to view it the better: her body is bent forwards, her arms raiſed, in a poſture expreſſing tenderneſs, and all ſhe feels upon ſeeing the preſent condition of her *Son, and her God.*

THE holy women of her company, with hearts overflowing with grief, diſcover each in her way the force of compaſſion, at the ſight of ſo moving a ſpectacle. The notion theſe women had of Chriſt's divinity might indeed well have quieted their ſpirits; and effaced all ſigns of affliction; but their love for their maſter, the outrages he had ſuffered in his life-time, and his ſhameful death, would not let them intirely forget the late diſgraces which they had ſeen him ſuffer. Our Saviour indeed had told them of the neceſſity for his ſufferings, and of his approaching reſurrection; but that only could allay the unbounded tranſports of an extreme ſorrow: Accordingly, we do not here diſcern any outward expreſſion of an abandoned grief, but only all the tokens of an heart, which, in the exceſs of its love, is indeed perfectly ſenſible of Chriſt's ſpeedy triumph, but yet more imployed in the remembrance of his ſufferings.

ST. JOHN is placed to the left, leaning againſt a rock, in a dejected poſture, holds in his hand the nails with which his maſter was faſtened to the croſs, and ſeems to make reflections on the pains they occaſioned.

ON the ſame ſide, is *Mary Magdalen*, placed at *Chriſt*'s feet, which ſhe kiſſes with love, and ſeems to have bathed with her tears, and to wipe with her ſcattered hair,

as ſhe had before done in the houſe of *Simon the Phariſee*.

THE other two women, next the Virgin, are one kneeling, and the other ſtanding; this laſt bows her body, her head inclines to one of her ſhoulders, and ſhe wipes her eyes with her linen veil. Theſe women expreſs ſtrongly, tho' without any violent emotion, a mixture of grief and tenderneſs, with which their hearts are deeply affected.

THE two old men, behind theſe women, in the corner of the piece, are *Nicodemus* and the *Centurion*, and ſeem to be diſcourſing very earneſtly of the injuſtice with which the *Jews* condemned innocence itſelf.

JOSEPH of *Arimathea*, a little more forward on the fore-ground, in a ſtanding poſture, with one hand on his ſide, and the other on his breaſt, in a noble attitude, with his eyes fixed on *Chriſt*, is pondering on what he ſees. The whole of his action, however, ſhews, that he is more taken up with the faith he had received, and with the greatneſs of the myſtery of redemption.

THE taſte of deſign in this ſtory is wonderfully ſuitable to the figures which compoſe it: 'Tis moving, elegant, and noble, in *Chriſt* and the women; and more robuſt and bold in the three old men, each according to the diverſity of his nature; for St. *John*'s

John's character of deſign is between the delicateneſs of *Chriſt*, and the more heavy proportion of the other figures; and yet all the proportions, in their kinds, are perfectly exact.

THREE Angels above, over *Chriſt*, make a group agreeably varied by their contraſted attitudes, and by the variety of their expreſſions and colouring: In their character they are infants, deſigned like women; I mean, with the ſame delicacy.

CONSIDERING the difficulty to practiſe colouring in ſculpture, 'tis aſtoniſhing to ſee how well the author has acquitted himſelf here. The carnations are ſo ſkilfully managed, and finely oppoſed, that they cannot be enough admired; and the local colouring ſo ordered, as to raiſe the value of one colour by compariſon with another. The ſheet, for inſtance, under *Chriſt*'s body, gives to the fleſh a great character of truth, by the compariſon of theſe two colours.

IN order to draw the eye to *Chriſt*, as the principal figure, the author has cloathed the Virgin, and *Mary Magdalen*, in a ſweet brown colour, which makes the light, that falls upon the body of *Chriſt*, appear more lively and conſpicuous.

THE woman on her knees, between the *Virgin* and the other *Mary*, contributes much to the effect of the *claro-obſcuro*, in

diſtinguiſhing, by the obſcurity, the figures ſhe ſeparates.

THE colour of the cloathing of *Nicodemus*, and of the *Centurion*, throws off and brings forward the figure next to them.

JOSEPH of *Arimathea* is in purple; which not only denotes a man of diſtinction, but, being of a ſtrong and briſk tone, agrees, according to the rules of art, with the foreground figures, and, on the meeting of the colours, contributes to the harmony of *the whole together*. But this figure is more conſpicuous than others, not only by the colour of its cloathing, but alſo by the work of the head; which is a maſter-piece of art. He is old, and his face full of wrinkles; but thoſe are ſo learnedly managed, as to expreſs the look of a man of a ſound underſtanding, after a ſtrong, tender, and finiſhed manner; but tho' this head is wrought with the utmoſt exactneſs, yet it does not ſmell at all of the labour: The pains it coſt was pains to the underſtanding, and from thence it immediately flows. The patience it required was owing rather to the pleaſure which the author took in the work, than to any neceſſity of bringing it to a concluſion. Every thing therefore is finiſhed in this particular figure; but every thing there is full of fire; and the manual performance, ſupported by a fine genius, and profound knowledge, hath certainly

tainly made this piece of art worthy of the greateſt admiration.

THUS our learned ſculptor has woven with this mournful ſubject all the graces of which it was capable, has given all the proofs of a profound and ingenious ſcience, and thus has conſecrated this work to poſterity. Yet, after all the care that could be taken in a faithful deſcription of both theſe pieces, 'tis impoſſible, by bare reading, without a ſight of the works themſelves, to conceive a juſt idea of all their beauties.

THE BALANCE OF PAINTERS.

SOME perſons, curious to know the degree of merit of every painter of eſtabliſhed reputation, have deſired me to make a kind of balance, where I might ſet down, on one ſide, the painter's name, and the moſt eſſential parts of his art, in the degree he poſſeſſed them; and, on the other ſide, their proper weight of merit; ſo as, by collecting all the parts, as they appear in each painter's works, one might be able to judge how much the whole weighs.

THIS I have attempted, rather to pleaſe myſelf, than to bring others into my ſentiments: Opinions are too various in this point, to let us think, that we alone are in the right. All I aſk is, the liberty of declaring my thoughts in this matter, as I allow others to preſerve any idea they may have different from mine.

THE

THE method I have taken is this: I divide my weight into twenty parts, or degrees. The twentieth degree is the higheſt, and implies *ſovereign perfection*; which no man has fully arrived at. The nineteenth is the higheſt degree that we know, but which no perſon has yet gained. And the eighteenth is, for thoſe who, in my opinion, have come neareſt to perfection; as the lower figures are for thoſe who appear to be further from it.

I HAVE paſt my judgment only on the moſt noted painters, and in the enſuing catalogue have divided the chief parts of the art into four columns; to wit, *Compoſition*, *Deſign*, *Colouring*, and *Expreſſion*. By *Expreſſion*, I mean not the character of any particular object, but the general thought of the underſtanding. And thus, againſt each painter's name, we ſee his degree of merit in all the aforeſaid four diviſions.

WE might introduce, among the moſt noted painters, ſeveral *Flemings*, who have very faithfully ſhewn truth of nature, and been excellent colouriſts; but we thought it better to ſet them by themſelves, becauſe their taſte was bad in other parts of the art.

IT now only remains to be obſerved, that as the eſſential parts of painting conſiſt of many other parts, which the ſame maſters

have not equally poſſeſſed; 'tis reaſonable to ſet one againſt another, in order to make a fair judgment. Thus, for inſtance, *Compoſition* ariſes from two parts; viz. *Invention* and *Diſpoſition*. Now a painter may poſſibly be capable of inventing all the objects proper to a good compoſition, and yet not know how to diſpoſe them, ſo as to produce a great effect. Again, in *Deſign*, there is taſte and correctneſs; and a picture may have one of them only, or elſe both may appear jointly, but in different degrees of goodneſs; and by comparing one with another we may make a general judgment on the whole.

FOR the reſt: I am not ſo fond of my own ſentiments as to think they will not be ſeverely criticized: But I muſt give notice, that in order to criticize judiciouſly, one muſt have a perfect knowledge of all the parts of a piece of painting, and of the reaſons which make the whole good; for many judge of a picture only by the part they like, and make no account of thoſe other parts which either they do not underſtand, or do not reliſh.

A

CATALOGUE

OF THE

Names of the moſt noted PAINTERS, and their Degrees of Perfection, in the Four principal Parts of *Painting*; ſuppoſing abſolute Perfection to be divided into twenty Degrees or Parts.

NAMES.	*Compoſition.*	*Deſign.*	*Colouring.*	*Expreſſion.*
	Deg.	*Deg.*	*Deg.*	*Deg.*
A.				
Albano	14	14	10	6
B.				
Barocchio	14	15	6	10
Baſſano, Jacomo	6	8	17	
Belino, John	4	6	14	
Bourdon	10	8	8	4
Le Brun	10	16	8	16

NAMES.	*Compoſition.* Deg.	*Deſign.* Deg.	*Colouring.* Deg.	*Expreſſion.* Deg.
C.				
The *Caracches*	15	17	13	13
Da Caravaggio, Polydore	10	17	0	15
Correggio	13	13	15	12
Da Cortona, Pietro	16	14	12	6
D.				
Diepembeck	11	10	14	6
Dominichino	15	17	9	17
Durer, Albert	8	10	10	8
G.				
Giorgione	8	9	18	4
Gioſeppino	10	10	6	2
Guerchino	18	10	10	4
H.				
Holbein, Hans	9	10	16	13
I.				
Jordano, Luca	13	12	9	6
Jourdaens, James	10	8	16	6
L.				
Lanfranco	14	13	10	5
Van Leyden, Lucas	8	6	6	4
M.				
Michael Angelo Buonarotti	8	17	4	8
Michael Angelo da Caravaggio	6	6	16	0
Mutiano	6	8	15	4
P.				
Palma the elder	5	6	16	0
Palma the younger	12	9	14	6

Par-

NAMES.	*Compoſition.* Deg.	*Deſign.* Deg.	*Colouring.* Deg.	*Expreſſion.* Deg.
Parmeſan	10	15	6	6
Penni, Franciſco il Fattore	0	15	8	0
Del Piombo, Baptiſta	8	13	16	7
Perugino, Pietro	4	12	10	4
Pordenon	8	14	17	5
Pourbus	4	15	6	6
Pouſſin	15	17	6	15
Primaticcio	15	14	7	10
R.				
Rembrant	15	6	17	12
Reni, Guido	0	13	9	12
Romano, Julio	15	16	4	14
Rubens	18	13	17	17
S.				
Salviati, Franciſco	13	15	8	8
Santio, Raphaele	17	18	12	18
Del Sarto, Andrea	12	16	9	8
Le Seur	15	15	4	15
T.				
Teniers	15	12	13	6
Teſta, Pietro	11	15	0	6
Tintoret	15	14	16	4
Titian	12	15	18	6
U.				
Del Vago, Pierino	15	16	7	6
Vandyke	15	10	17	13
Vanius	13	15	12	13
De Udine, John	10	8	16	3

Vero-

NAMES.	*Compoſition.*	*Deſign.*	*Colouring.*	*Expreſſion.*
	Deg.	*Deg.*	*Deg.*	*Deg.*
Veroneſe, Paolo Cagliari	15	10	16	3
Venius Otho	13	14	10	10
Da Vinci, Leonardo	15	16	4	4
Da Volterra, Daniele	12	15	5	8
Z.				
Zuccharo, Taddeo	13	14	10	9
Zuccharo, Friderico	10	13	8	8

FINIS.

THE
TABLE.

A

ANatomy Pag. 23, 80, 94 *to* 98
Antique {*Statues* 24, 81, 85 *to* 95, 243, 244
——— *Origin of* 82
——— *Beauties* 83
Apelles 25, 34, 182, 183, 260
Athens, *School of* 34
——— *Its Deſcription* 46
Allegories 35, 36
Allegorical *Invention* 34 *to* 36
Antonine *Column* 35, 85, 275
Antoninus 264
Attitudes, *their Definition* 61
——— *Choice of* *ibid.*
——— *In Portraiture* 168
Abſtract *of Diſcourſe about Draperies* 120
Accidents 69, 127, 128, 167
Air *in Portraiture* 161
Adjuſtment *or Dreſs in Portraiture* 170
Architecture, *its Definition* 191
Architecture, *its Kinds* Pag. 191
Ariſtotle 3, 254, 255, 256, 258, 270, 273, 276, 281
Auguſtus 259
Alexander the Great 239, 259
His Decree about Painting and Sculpture 239, 260
Archelaus 259
Ariſtides 262
Agreement *of Colours* 203
——— *Between Poeſy and Painting* 267
Advantages *of Sculpture and Painting* 270
Annunciation, *Picture of*, 280
Albano 297
Alexander Severus 264
Aholiab 261

B

BAſſans 21
Le Brun 102, 104, 297
Buildings 135
Bourdon 136, 137, 146, 297
Bernard 136

Bril, Paul Pag. 131
Brugel *ibid.*
Black *Manner, its Definition* 191, 192
Blind *Sculptor of* Cambaſſi, *his Story* 200
Another, ditto 203
Bezaleel 261
Boſius 274
Chriſt's Burial, *Deſcription of it in Sculpture* 288
Balance *of Painters* 294
Barocchio 297
Baſſano, Jacomo *ibid.*
Belino, John *ibid.*

C

CLaro-obſcuro 12, 63, 119, 219, *& ſeq.*
---- *By the Diſtribution of Objects* 222
----- *Bodies of Colours ibid.*
----- Accidents 223
Clouds, *their Effects* 128 *to* 131
Da Caravaggio, Polydore 21, 69, 298
Charge *in Painting* 22, 97
---- *Statuary* 97
Compoſition 30, 31
Caracche 43, 145, 146, 154, 155, 173, 298
----- *School* 210
Contraſt 62, 112, 113
----- *Its Definition* 63
Correggio 69, 99, 298
Correctneſs *of Deſign* 80
Cyllarus 84
Characters *of Objects* 100
Colouring 13, 109, 118, 165, 184
---- *Supported* 193
Colours, *their Agreement and Oppoſition* Pag. 203
----- *Maxims about* 213
Coloured *Sketch, its Service* 250
-----Raphael's *Method therein* 251
Cort, Cornelius 145
Charles V. 257, 265
Campaſpe 260
Cicero 260, 264, 277
CHRIST 284
His Nativity, its Deſcription in Sculpture 285
Da Cortona, Pietro 298
Commodus 264

D

DEfinition *of Painting* 2
Dominichino 24, 298
Diſpoſition 13, 31, 58, 64
---- *Its Six Parts*; viz.
Diſtribution of Objects 59
Grouping 60
Choice of Attitudes 61
Contraſt 62
Caſt of Draperies 64
The Whole together ibid.
Deſign 11, 13, 78
Its Definition 78, 196, 197
Its Seven Parts; viz.
Correctneſs 80
Goût 99
Elegance ibid.
Characters of Objects 100
Variety 79
Expreſſion 79, 101
Perſpective 79
Colouring the Support of it 193
Its Excellence 195

The TABLE.

Deſign *vindicated* Pag. 198
Does not imply Colouring 247
Anatomy, its Baſis 95
Draperies 64, 110, 111, 171, 173
Their Three Requiſites; viz
Order of Folds 111 *to* 115
Diverſity of Stuffs 115 *to* 118
Variety of Colouring 118, 166
Deſcartes 102, 103,
Dancing *Women, an antique Bas-relief* 117
Diſſertation, *whether Poeſy be preferable to Painting* 253
Demetrius 263
Diepembeck 298
Durer, Albert *ibid.*

E

ESſence *of Painting* 2
Enthuſiaſm, *its Definition* 70
------- *Objections anſwered* 75 *to* 77
Eye *muſt be fixed* 66, 68
Euphorbus 85
Elegance *of Deſign* 99, 100
Expreſſion *and Paſſion, Difference between* 101
Engraving, *the Kinds of* 191
----- *Definition* *ibid.*
Ennius 259, 264
Euripides 259

F

FArneſe *Gallery* Pag. 43
Folds *in Draperies, the Order of* 111 *to* 115
Foregrounds 138
Figures *in Landskip* 139
Fouquier 140, 146
Francis I. 265
Flemiſh *School* 120
Fabius Pictor 264

G

GIorgione 21, 69, 298
Guet, *Mr. his Letter on the Subject of Truth* 26
Genius 38
Grouping 60
----- *Its Definition* *ibid.*
----- *Neceſſity* 231
Glaſſes *convex, their Uſes* 67
Goths 93
Goût *of Deſign* 99
Grounds *or Lands* 134
General *Obſervations relating to Landskip* 153
Grounds *of Portraits* 167
Glazing 205
Gioſeppino 298
Guerchino *ibid.*

H

HIſtory, *its Explanation* 33
Hiſtorical *Invention, what* *ibid.*
Harmony 68, 69

Hand-

Handſomeneſs Pag. 85
Horace 108, 254, 255, 256, 267, 271, 274, 276
Heroick *Landskip* 124
Heroes, *&c. how to be painted* 164
Homer 259
Hiero 271
Holbein, Hans 298

I

IDea *of Painting* 1
---- *General and Particular* 2, 3
Invention 13, 30, 41
Its Definition and Character 31, 32
Its Three Kinds; viz.
Hiſtorical 33. *Its Qualities* 33, 34
Allegorical 33. *Its Qualities* 34 *to* 36
Myſtical 33. *Its Qualities* 36
Invention *keeps pace with Poeſy* 38
Jabac's *Report about* Vandyke 176, 177
Ineidence *of Light and Shade, what* 219
Jordano, Luca 298
Jourdaens, James *ibid.*
The Incarnation, *a fine coloured Drawing of it* 36

L

LOnginus 74
Layman, *its Uſe* 114, 115
Landskip 123
Landskip, *its Two Styles*; viz. Pag.
------ *The* Heroick 124
------ *The* Paſtoral 124, 125
Landskip, *its Fourteen Parts*; viz.
Openings or Situations 126
Accidents 127
Sky and Clouds 128
Offskips and Mountains 131
Verdure or Turfing 133
Rocks *ibid.*
Grounds or Lands 134
Terraces 135
Buildings *ibid.*
Waters 136
Foregrounds 138
Plants 139
Figures *ibid.*
Trees 141
Landskip, *its Study* 144
---- *Painters Methods therein* 149
The Author's Method 151
General Obſervations on 153
Le Lorrain, Claude 127, 128
Luxemburg *Gallery* 209, 278
Light, *Incidence of, what* 219
Lelius 259
Lanfranco 298
Van Leyden, Lucas *ibid.*
Labeo 264
Looking-glaſs 103

M

MAnner 24
Grande Maniere 22, 112
Myſti-

Mystical *Invention* Pag. 36, 44
Mottos 43
Michael Angelo 81, 298
—— *Story about a Statue he had made* 182
Michael Angelo da Caravaggio 298
Mutiano *ibid.*
Mirror, *convex, its Use* 67
Mary de Medicis, Rubens's *Painting about* 278
Metrodorus 264
Malines, Rubens's *Management of the Ground of its View* 133
Mountains 131, 132
Model 103

N

NAtivity *of Christ, its Description in Sculpture* 285
Nero 264

O

OBjects, *their Distribution* 59, 222
Unity of 66. *Proved* 230
Their Characters 100
How to be coloured 230
How to be handled 231
Objections against their Unity answered 75 *to* 77
Objections *against Colouring answered* 188
Origin, *&c. of the Antiques* 82
Ovid 84, 85, 257, 273
Order *of Folds in Draperies* Pag. 111 *to* 115
Offskips *and Mountains* 131
Observations *relating to Landskip* 153
Opposition *of Colours* 203
Order *of Study in Painting* 234
Objections *against Poesy answered* 273

P

PAinting, *a Building for* 13
Conduct in 38
The Kinds 190
Order in its Study of it 234
Alexander's *Decree about it* 239
How rewarded 261
The Antients Care for its Preservation 263
By what great Personages practised 264
How honoured 265
Its Advantages above Poesy 270
Objections against it answered 273
In the Luxembourg *Gallery* 278
Of the Annunciation 280
Painters, *two Sorts of* 24
Methods of studying Landskip 149
The Author's Method therein 151
Pordenon 21, 299
Palma *the elder* 21, 298
The younger 298

Le Pouſſin Pag. 21, 24, 124, 140, 210, 299
Proportion 80
Polydore 61
Polycletus, *Statuary, his Story* 82, 83
Philoſtratus 85, 106
Paſſion *and Expreſſion, their Difference* 101 *to* 109
What 101
Two Sorts; viz.
Pathetick 102
Moral *ibid.*
How expreſſible 107
Perſpective 79
Paſtoral *Landskip* 124
Plants 139
Portraiture 25, 158
Its Four Requiſites; viz.
Air 161
Colouring 165
Attitude or Poſture 168
Adjuſtment or Dreſs 170
Practice in 173
Whether the Defects of Nature are to be corrected therein 163
Oddneſs in Draperies conſidered 171
Political Conduct therein 180
Pliny 182, 213, 239, 255, 260, 263, 264
Prints, *their Uſe* 246
Parallel *between Poetry and Painting* 256
Poets, *how encouraged* 258
Polygnotus, *Decree about him* 262
Protogenes, *his Story* 263
Pauſanias 272
Parmeſan 299
Penni, Franciſco il Fattore Pag. 299
Del Piombo, Baptiſta *ibid.*
Perugino, Pietro *ibid.*
Pourbus *ibid.*
Primaticcio *ibid.*
Pacuvius 264
Plato *ibid.*
Pyrrho *ibid.*
Phidias 257
Praxiteles, *his* Venus 262

Q

QUintilian 102, 268, 282

R

REmbrant, *his Fallacy* 6, 299
Raphael 7, 8, 9, 10, 14, 15, 21, 22, 24, 29, 43, 119, 120, 152, 173, 182, 212, 248, 254
Romano, Julio 21, 61, 299
Roman *School* 21, 85, 116, 188
----- *Manner* 210
----- *Antiquities* 85
Reni, Guido 69, 299
Rubens's *MS. on Statuary* 86
Rubens 15, 133, 166, 207, 209, 210, 211, 217, 218, 299
------*His Works juſtified* 211
------ *His Painting in the* Luxemburg *Gallery a Proof of the Reaſoning in Painting* 278
Rocks 133

Rhodes Pag. 263
Roſcius 277

S

STyle, *familiar* 32
---- *practical* *ibid.*
Style, *heroick* 124
----- *paſtoral* 32, 124
The Sublime 32. *Its De-finition* 71
Scaliger 86
Statuary, Rubens's *MS. about* *ibid.*
Sculpture, *its Definition* 190
----- *Uſes* 275
----- *Kinds* 190, 191
----- Alexander's *Decree about it* 101
Sculptors, *antient, Management of Draperies* 117, 118
Sculpture, *Deſcription of two Pieces of it* 284
Santio, Raphaele. *See* Raphael.
Stuffs *of Draperies, their Diverſity* 115
------ *Colouring* 118
Situations *of Landskip* 126
Sky *and Clouds* 128
Study *of Landskip* 144
Seneca 213
Study *in Painting, its Order* 234
Suidas 257
Scipio 259
Severan 274
Salviati, Franciſco 299
Del Sarto, Andrea *ibid.*
Le Seur *ibid.*
Blind Sculptor *of* Cambaſſi, *his Story* 209
Another blind Sculptor Pag. 203
Socrates 264
School, Roman 21, 116, 188
---- Venetian 120
---- Flemiſh *ibid.*

T

TRuth *in Painting* 1, 2, 12, 17, 24, 25, 26
General and Particular 18
Its Three Kinds; viz.
The Simple *ibid.*
The Ideal 19, 20
The Compound or Perfect 20
Mr. Guet's *Letter, on the Subject of* Truth in Painting 26
Titian 11, 21, 29, 69, 119, 126, 145, 146, 154, 155, 166, 197, 207, 208, 217, 222, 231, 249, 257, 265, 299
Tyrius Maximus 84
Trajan *Column* 85, 275
Terraces 135
Trees 141
Tints 165
Tintoret 173, 299
Terence 259
Teniers 299
Teſta, Pietro *ibid.*
Turpilius 264

U

VAtican, Raphael's *Works there* 9
Vatican 34
Valincourt, *Mr. Story of his viewing*

viewing Raphael's *Works in the* Vatican Pag. 8, 9, 10
Venetian *School* 21, 120
Da Vinci Leonardo 21, 265, 300
Virtue, *allegorical Description of* 34
Vasari 46, 56, 182
Venetiano, Agostino 47
Unity *in Painting* 66
----- *Of Object* 66, 227, 230
----- *Objections answered* 75, 76
----- *Demonstration of* 66
Verdure, *or Turfing* 133
Vandyke 167, 173, 211, 299
His Methods 177
Veronese, Paolo 173, 215, 300
Virgil 259
Venus *of* Praxiteles 262
Vitruvius 271
Virgin Mary 280
Del Vago, Pierino Pag. 299
Vanius *ibid.*
De Udine, John *ibid.*
Venius, Otho 300
Da Volterra, Daniel *ibid.*
Vespasian 264

W

THE Whole together 64 *to* 70, 226
----- *Its Definition* 65
----- *Effects* 66
Waters 136
Women, *how to be painted* 166

Z

ZEuxis 257, 267
Zuccharo, Taddeo 300
Zuccharo, Friderico *ibid.*
Zumbo, *Mr. his Two Pieces of Sculpture* 284

SPECIAL 84-B
7470

THE GETTY CENTER
LIBRARY